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The OFFICIAL MAGAZINE
of the BBC television series

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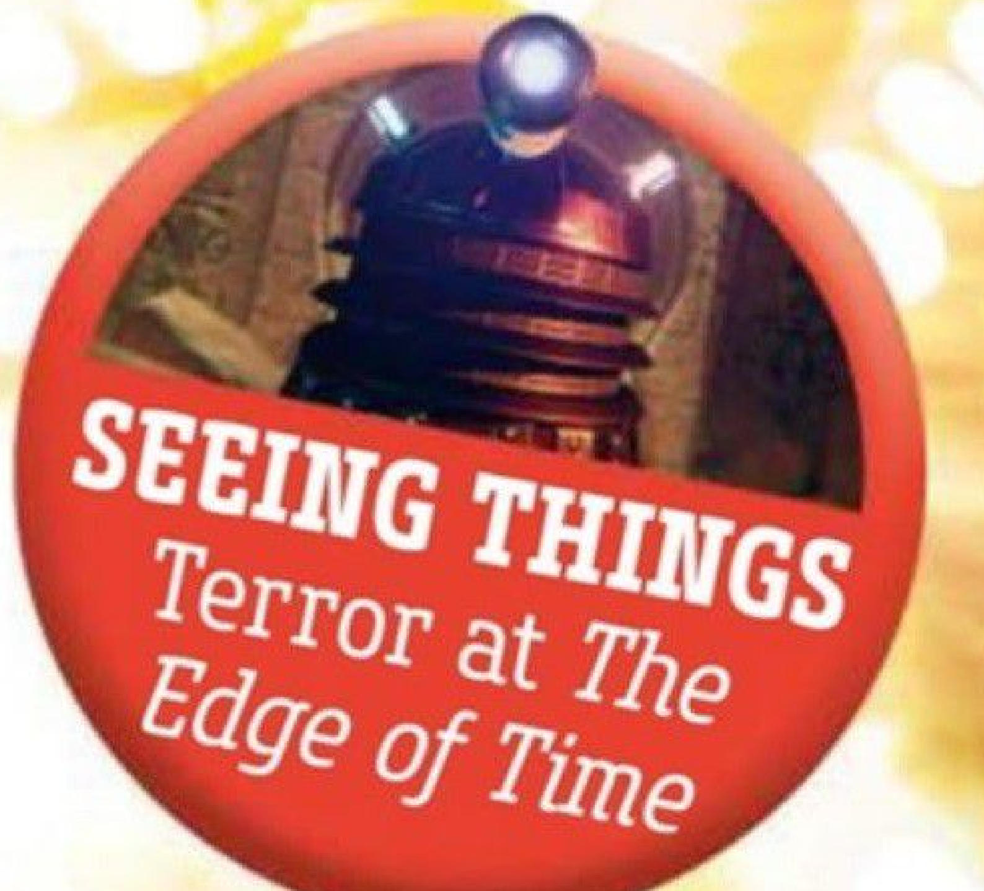
- Tributes from friends and colleagues
- The private world of *Doctor Who*'s greatest showman
- Previously unseen images from the John Nathan-Turner collection

BACK WITH A VENGEANCE
Philip Martin and Nabil Shaban on the return of Sil



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Pull to Open

51

18

38

DOCTOR WHO
DOCTOR WHO
DÆMOS RISING
WIN!
THE DOCTORS

42

60

22

INTERVIEWS

18 STEPHEN CRANFORD
28 ANDREW CARTMEL
36 SOPHIE ALDRED
42 PHILIP MARTIN & NABIL SHABAN
46 RICHARD HARTLEY

FEATURES

10 CHEATING DEATH
16 PLOT DEVICES *Post-Regeneration Stories*
22 THE NATHAN-TURNER YEARS
32 KEEPER OF THE FLAME
38 A NEW DIMENSION
60 THE FACT OF FICTION *Knock Knock*

REGULARS

4 GALLIFREY GUARDIAN
6 GALAXY FORUM
51 COMIC STRIP *Mistress of Chaos* Part 1
66 REVIEWS
76 CROSSWORD & COMPETITIONS
78 COMING SOON
82 THE BLOGS OF DOOM
83 NEXT ISSUE

BBC
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Welcome

DWM 543

Photo courtesy of Stephen Cranford.

The picture on the cover of this issue – taken on Tom Baker's very first day in his most famous role – captures *Doctor Who* in a moment of transition. And yet, as the Third Doctor gave way to an era that would prove even more successful, one important aspect of the series stayed the same.

This was the decade of the rock star Doctors. To many viewers in the 1970s, Jon Pertwee and Tom Baker were larger-than-life personalities, indivisible from the bohemian eccentrics they played on screen. In common with the flamboyant musicians of the era, Pertwee and Baker enjoyed an almost mythical status. They lent *Doctor Who* a certain glamour that still – all these years later – helps to define what many fans regard as a golden age.

Regeneration is just one of the themes of this issue, because we're also devoting some overdue attention to John Nathan-Turner, the show's longest-serving producer.

It's well known that Nathan-Turner transformed the way *Doctor Who* looked and sounded as soon as he took over in 1980, but I think his major innovation came with the introduction of Peter Davison the following year. The series' glamour would now be supplied by the settings, events and characters *surrounding* the Doctor, while our hero became a more identifiable and even vulnerable figure.

With Colin Baker's Doctor, JNT once again redefined the show's leading role. And his final years as producer brought the series full circle, as Sylvester McCoy's enigmatic Time Lord evoked the mystery of the 1960s episodes.

But compelling performances and daring production decisions can only go so far – because, ultimately, actors and crew are reliant on the people who put words on the page. It would be an understatement to describe Terrance Dicks merely as one of *Doctor Who*'s most prolific writers. It would, however, be entirely accurate to describe him as one of its best loved. The sad news of his death has united the entire fan community in grief.

Terrance was a good friend to **Doctor Who Magazine**, granting us an interview for our recent Special Edition on Target Books when his health was clearly declining. We're preparing the detailed tribute he deserves for **issue 544**.

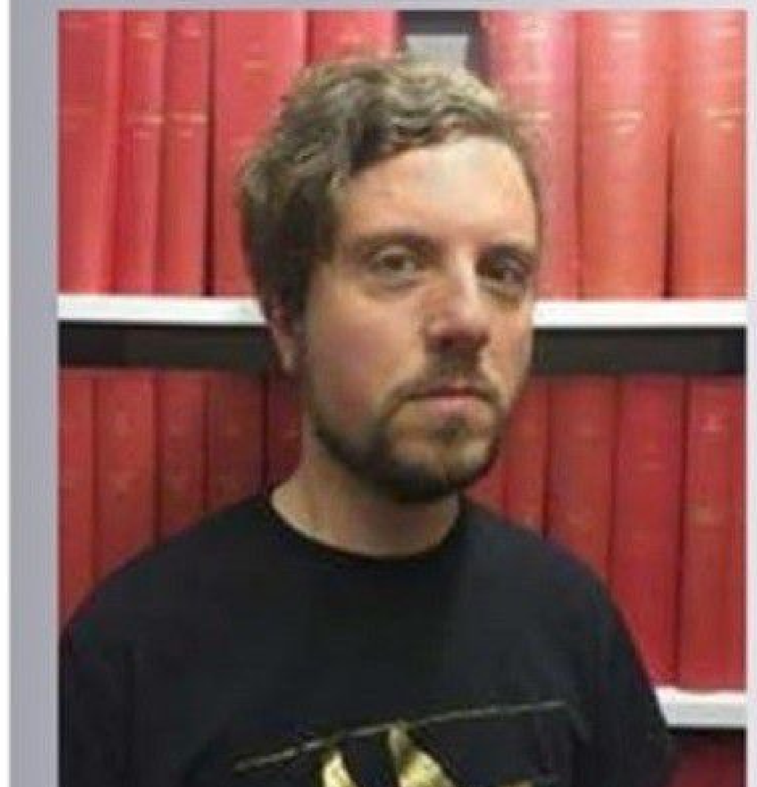
The next edition of **DWM** will also mark our 40th anniversary and we'll be bringing you something unprecedented as part of the celebration. Don't miss it!

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

William Fowler

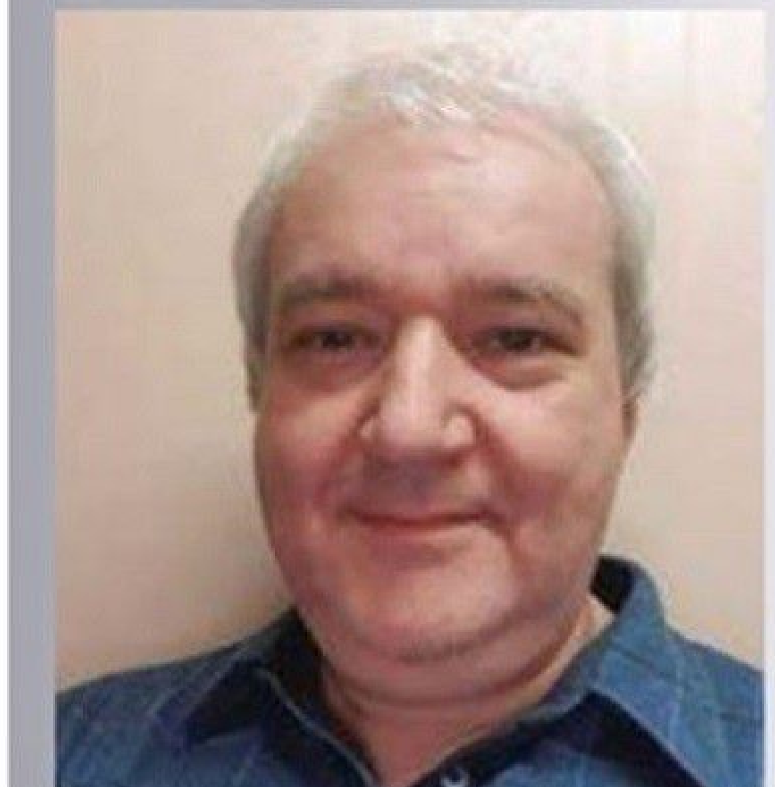
On page 22 film historian William Fowler assesses John Nathan-Turner's tenure as the producer of *Doctor Who*.



William made his first contribution to **DWM** with a letter published in 1991. More recently he has co-written (with Vic Pratt) a new book called *The Bodies Beneath: The Flipside of British Film and Television*.

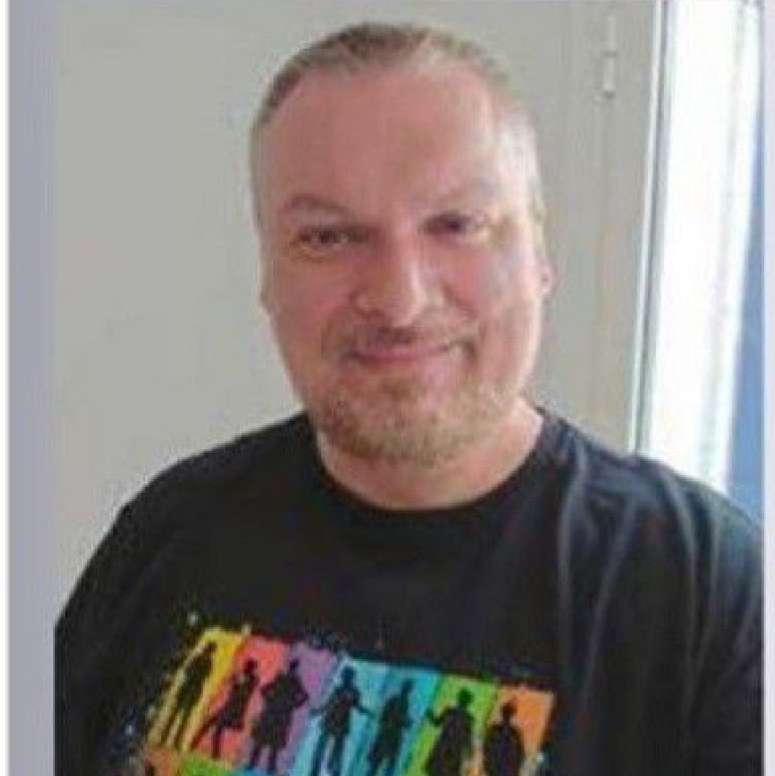
Derek Handley

Picture researcher and archivist Derek Handley is one of **DWM**'s unsung heroes. Derek also compiled most of the photo galleries on the *Doctor Who* DVDs, which he's currently updating for the Blu-ray box sets. In 1993, he made several replica monster costumes for *Dimensions in Time* and *30 Years in the TARDIS*.



Jim Sangster

Jim has been writing for **DWM** for over 20 years. The author of a number of books about TV and cinema, he also features as a contributor on many of the special features on *Doctor Who* releases, including the new *Trial of a Time Lord* Blu-ray box set. Jim reviews the latest *Doctor Who* action figures on page 72.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Terrance Dicks 1935-2019

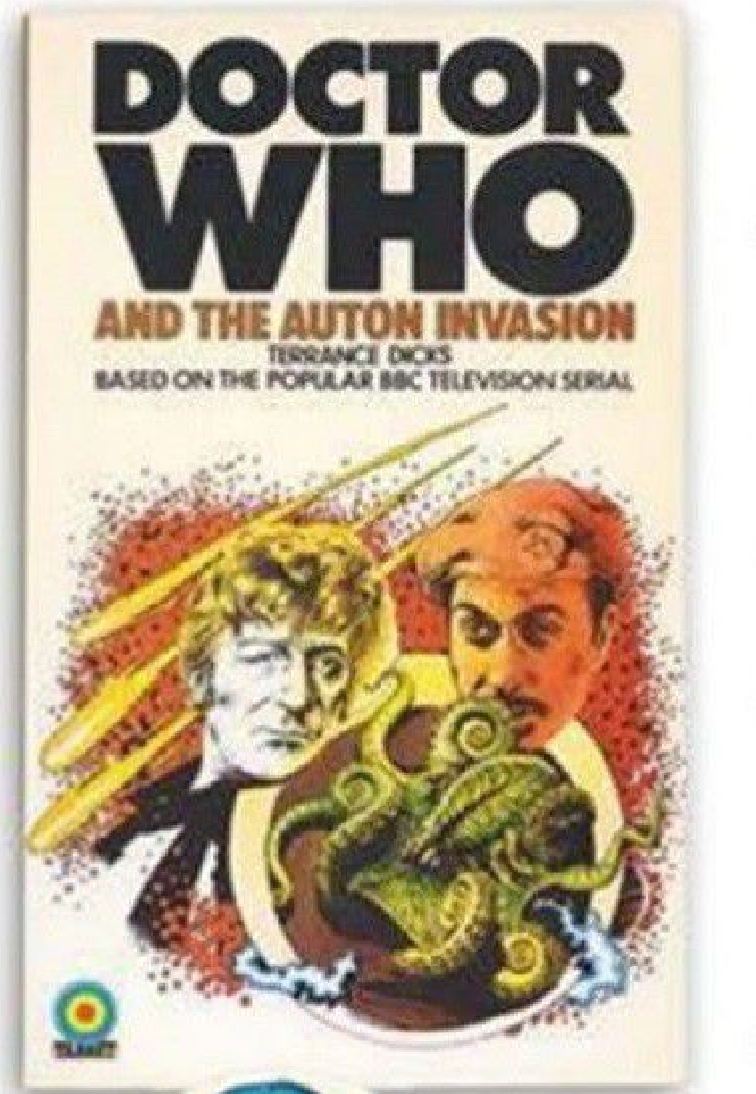
Terrance Dicks – *Doctor Who* script editor, writer and author of over 60 Target novelisations – has died at the age of 84.

The announcement came from Dicks' agency on Monday 2 September, following his death on 29 August. There have been countless tributes from fans, friends and colleagues, including a statement from current *Doctor Who* showrunner Chris Chibnall.

"The lights of *Doctor Who* are dimmer tonight, with the passing of Terrance Dicks," Chibnall wrote. "He was one of the greatest contributors to *Doctor Who*'s history, on screen and off. As writer and script editor, he was responsible for some of the show's greatest moments and iconic creations. As the most prolific and brilliant adaptor of *Doctor Who* stories into Target novels, he was responsible for a range of books that taught a generation of children, myself included, how pleasurable and accessible and thrilling reading could be.

"*Doctor Who* was lucky to have his talents. He will always be a legend of the show. Everyone working on *Doctor Who* sends his family and friends our love and condolences at this difficult time."

Dicks began his television career in the 1960s, writing for shows such *The Avengers* and *Crossroads*. In 1968 he joined the *Doctor Who* production team as script editor, eventually overseeing more than 150 episodes. Alongside producer Barry Letts, he created a new nemesis for the Doctor, the Master, who made his debut in 1971's *Terror of the Autons*.



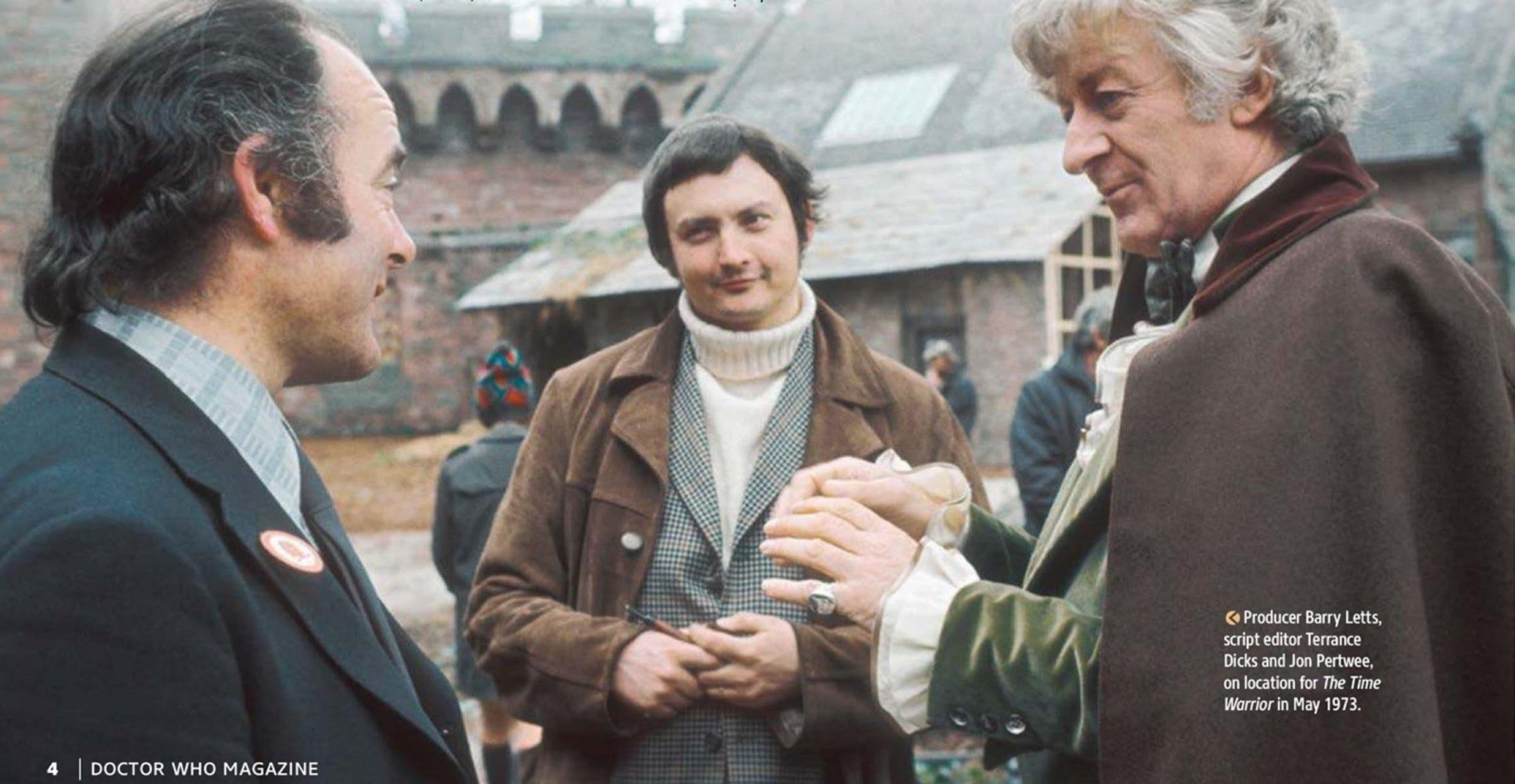
Away from *Doctor Who*, Dicks and Letts continued to work together as script editor and producer for the BBC, creating the science-fiction series *Moonbase 3* (1973) as well as a number of classic serials in the 1980s, among them *The Hound of the Baskervilles* (1982), which starred Tom Baker as Sherlock Holmes.

As a *Doctor Who* script writer, Dicks co-wrote *The War Games* (1969), notable for its introduction of the Time Lords; *Robot* (1974-75), which established Tom Baker's Doctor; *The Brain of Morbius* (1976), which he wrote under the pseudonym 'Robin Bland'; *Horror of Fang Rock* (1977); *State of Decay* (1980) and the 20th Anniversary Special, *The Five Doctors* (1983).

Off screen Dicks adapted 64 *Doctor Who* stories into novelisations under the Target Books imprint in the 1970s, 80s and early 90s. In 1972, with Malcolm Hulke, he wrote the programme's first behind-the-scenes book, *The Making of Doctor Who*. When the Doctor took to the stage in 1974, it was Dicks who wrote the spin-off stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*, followed years later by another story for the theatre, *The Ultimate Adventure* (1989).

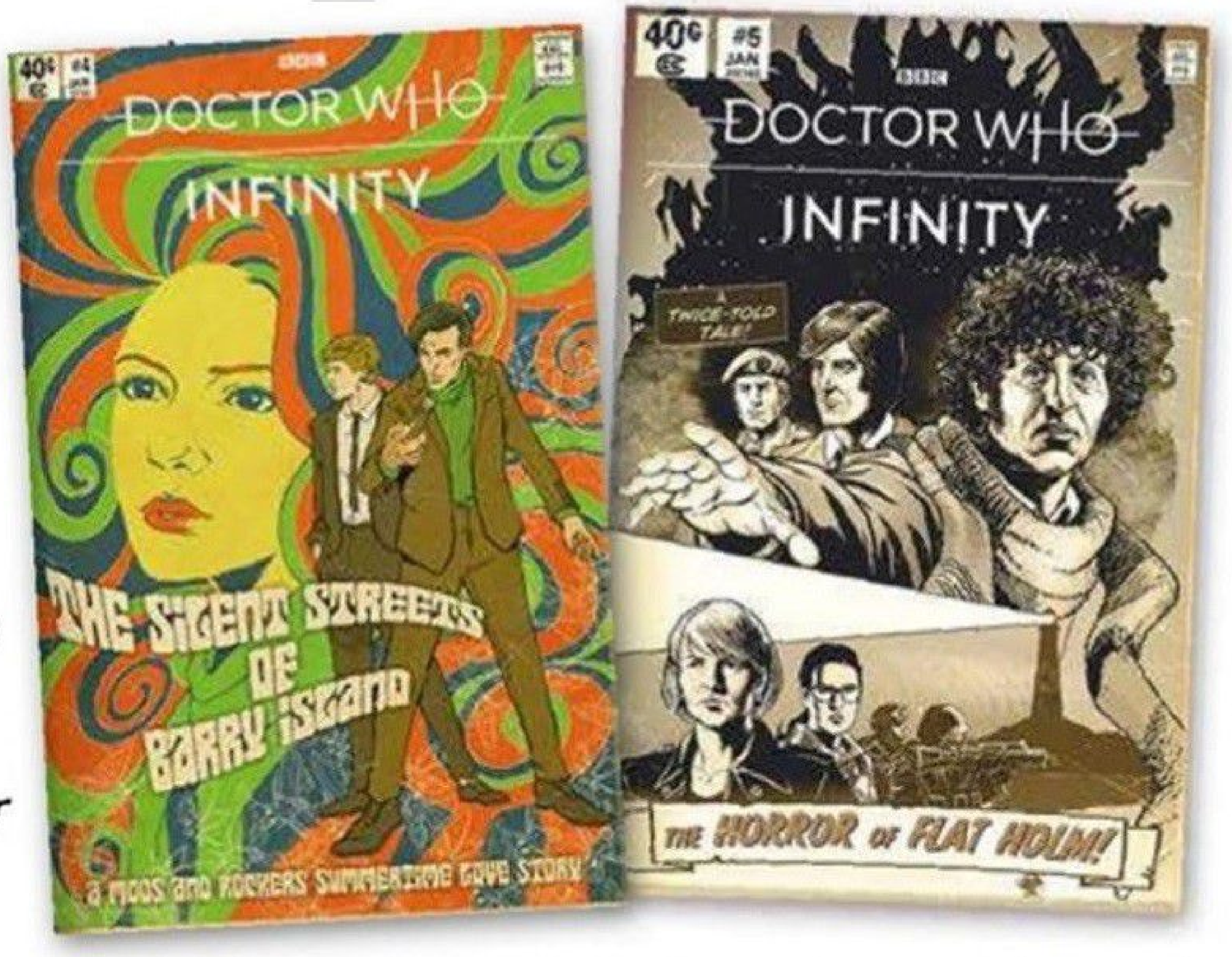
From 1991, Dicks wrote original *Doctor Who* novels for Virgin Books, and later for BBC Books. Outside the *Doctor Who* universe, he wrote a huge number of titles for children, including the *Star Quest* trilogy (1979-83), *The Adventures of Goliath* (1984-93) and *The Unexplained* (2000-01).

Dicks' final *Doctor Who* short story, *Save Yourself*, will be published by BBC Books in *The Target Story Book* on 24 October. You can read his final interview in **Doctor Who Magazine**'s Target Books Special Edition, which is on sale now. **DWM** will pay full tribute to Terrance Dicks next issue.



Producer Barry Letts, script editor Terrance Dicks and Jon Pertwee, on location for *The Time Warrior* in May 1973.

Infinite Options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INFINITY
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DOCTOR WHO
INFINITY
A THRICE-TOLD TALE!
THE HORROR OF FLAT HOLM!

This autumn sees the release of two more *Doctor Who: Infinity* games, developed by Tiny Rebel for iOS, Android, and PC and Mac computers.

This year's stories are *The Silent Streets of Barry Island* by Jacqueline Rayner, drawn by Emma Vieceli and coloured by Kris Carter, and *The Horror of Flat Holm* by Mike Collins, drawn by Patrick Goddard and coloured by John-Paul Bov. The adventures will complete the *Infinity* game series, which began last year with *The Dalek Invasion of Time*, *The Orphans of the Polyoptra* and *The Lady of the Lake*.

The Silent Streets of Barry Island sends the Eleventh Doctor, Amy Pond and Rory Williams to the Welsh holiday destination during the era of mods and rockers, while *The Horror of Flat Holm* is a UNIT story featuring the Cybermen, told across several time periods, with the Fourth Doctor joined by Mike Yates, Kate Stewart and Osgood. Those providing voices for this adventure include Richard Franklin, Ingrid Oliver and Nicholas Briggs.

Both games include the option to bypass gameplay for those who want to simply experience the stories as audio dramas. For more information visit *tinyrebelgames.com* **DWM**

Something Wicked...

The final series of *Doctor Who*'s original 1963-89 run has been announced as the next release in the acclaimed *Doctor Who: The Collection* Blu-ray range.

Season 26 stars Sylvester McCoy as the Doctor and Sophie Aldred as Ace alongside such guest stars as Nicholas Courtney (Brigadier Lethbridge-Stewart), Anthony Ainley (the Master), Jean Marsh, Nicholas Parsons, Anne Reid, Ian Hogg, Sylvia Syms and the comedy duo Hale & Pace.

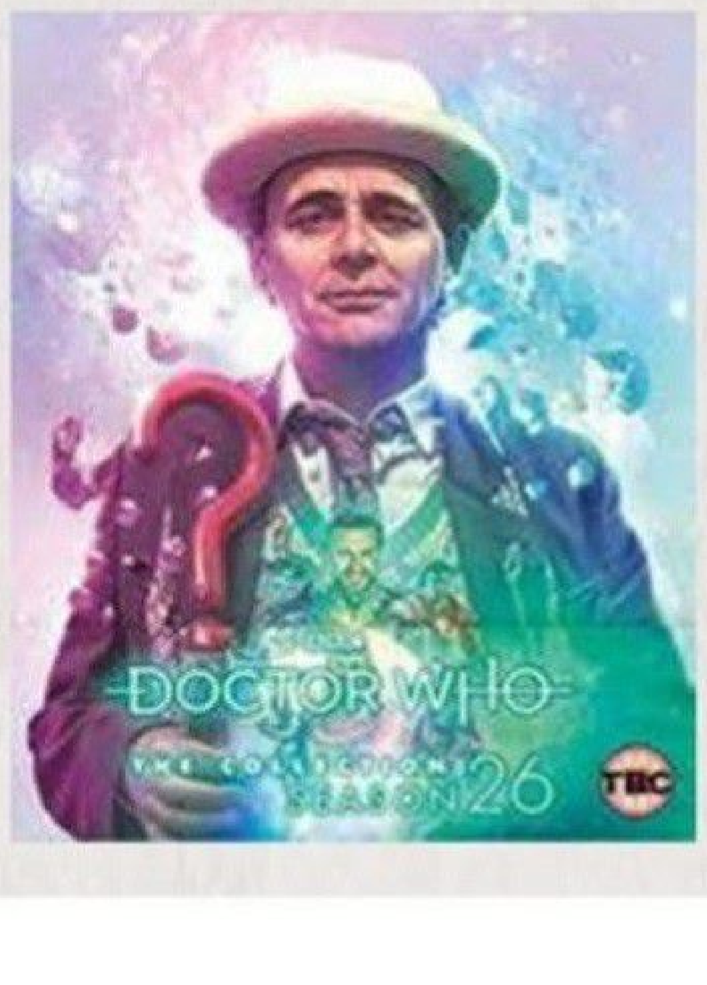
Restored for Blu-ray release, the seven-disc box set contains the following stories: *Battlefield, Ghost Light, The Curse of Fenric* and *Survival,* as well as extended edits of *Battlefield* and *The Curse of Fenric*. Optional 5.1 surround sound and isolated scores will be available.

Chris Chapman, a content producer on the range, tells **DWM**: "This is absolutely the era of the show that got me hooked on *Doctor Who*, so I couldn't be happier to be working on the Season 26 set.

"We've been working hard on *Showman: The Life of John Nathan-Turner*, a feature-length biography of *Who*'s longest-serving producer. It's definitely the most ambitious project I've ever attempted for the range. We have 17 interviewees, plus lots of rare archive material of John himself. *Showman* is a big, emotional, candid-but-kind film and I'm extremely proud of it.

"On top of that, I managed to reunite the five writers behind Season 26 – Ben Aaronovitch, Marc Platt, Ian Briggs, Rona Munro and script editor Andrew Cartmel, for another instalment of our *Writers' Room* series."

The set also includes new episodes of *Behind the Sofa,* with actors Sylvester McCoy, Sophie Aldred, Janet Fielding, Sarah Sutton and Anneke Wills, plus writers Pete McTighe and Joy Wilkinson; a new documentary on the making of *The Curse of Fenric*; Matthew Sweet *In Conversation* with Sophie Aldred; plus unseen studio footage, archive material, HD photo galleries, scripts and BBC production files, as well as hours of special features previously released on DVD.



Doctor Who: The Collection – Season 26 is scheduled for release on 23 December and is available to pre-order now, RRP £56.16.

Master Plan

This December Derek Jacobi and Mark Gatiss will both return to the role of the Master in a new four-part adventure from Big Finish Productions.

Anti-Genesis is the final chapter in *The War Master* saga, in which the Master (Derek Jacobi) unleashes an audacious plot as leader of the Daleks. It will take a Master from another universe (played by Mark Gatiss) to stop him.

The four audio adventures in the set are: *From the Flames* by Nicholas Briggs, *The Master's Dalek Plan* by Alan Barnes, *Shockwave* by Alan Barnes and *He Who Wins* by Nicholas Briggs.

The War Master: Anti-Genesis is available for pre-order now at *bigfinish.com* price £22.99 on CD or £19.99 to download. The first three series in *The War Master* range – *Only the Good, The Master of Callous* and *Rage of the Time Lords* – are on sale now. **DWM**

Mark Gatiss returns as the Master.

Let it Snow

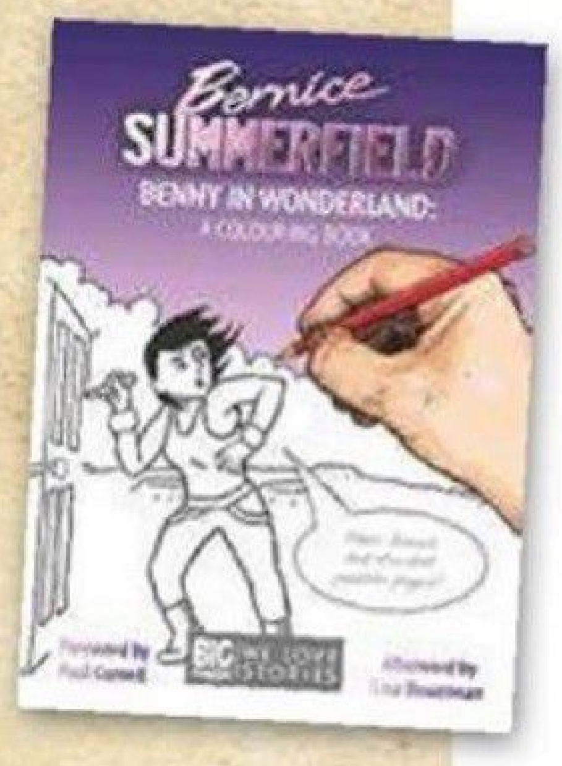
DOCTOR WHO
THE ABOMINABLE SNOWMEN
VINYL WHO

Demon Music's next *Doctor Who* release is the narrated TV soundtrack of the 1967 serial *The Abominable Snowmen,* starring Patrick Troughton as the Doctor. Presented across three 180g white-vinyl records, the soundtrack includes Deborah Watling as Victoria and Jack Watling as Professor Travers, with linking narration provided by Frazer Hines, who plays Jamie. *The Abominable Snowmen* will be released on 27 September 2019, RRP £51.99.

PanoptiCon Lite

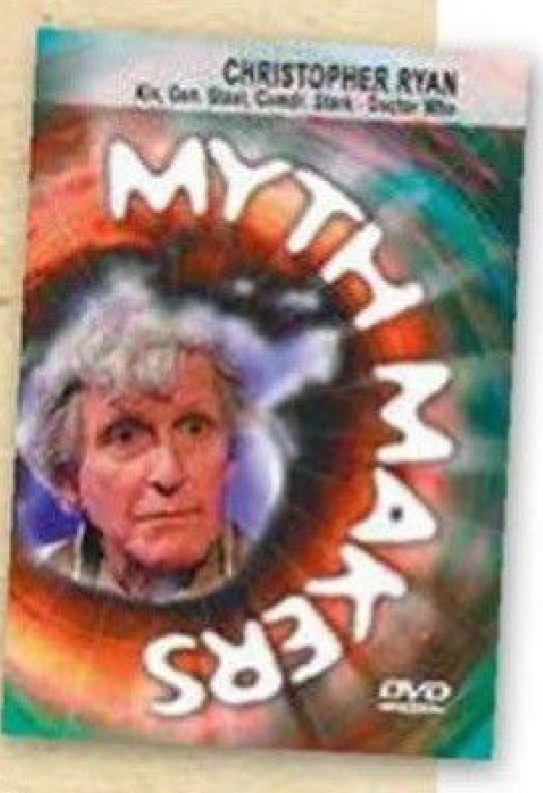
After a break of over 15 years, the popular PanoptiCon conventions are about to be relaunched. 2019's PanpotiCon 'Lite' will take place on Sunday 20 October, while a larger weekend event, PanoptiCon '42', will be held on 4 to 6 September 2020. Both conventions will take place at the Arora Theatre at The Sofitel London, Heathrow, UK. For information and tickets visit *panopticonevents.com*

Black-and-White Benny



Big Finish is publishing a colouring book themed around the popular character, Professor Bernice Summerfield. *Benny in Wonderland*, edited by Xanna Eve Chown, comprises over 50 pages of patterns and pictures to colour-in, plus dot-to-dot puzzles alongside a new Bernice Summerfield adventure written in verse. Suitable for children and adults, *Benny in Wonderland* will be on sale in October as a paperback, priced £10.99.

General Release



Actor Christopher Ryan is the latest interviewee in Reeltime Pictures' *Myth Makers* series. Chris' credits include roles in *The Young Ones, Absolutely Fabulous* and *Only Fools and Horses,* but he's perhaps best known to *Doctor Who* fans for his performances as Kiv in *The Trial of a Time Lord* (1986) and the Sontaran General Staal in *The Sontaran Stratagem/The Poison Sky* (2008). *Myth Makers: Christopher Ryan* is available now via *timetraveltv.com* priced £10 on DVD, £6 to download or £3 to stream.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

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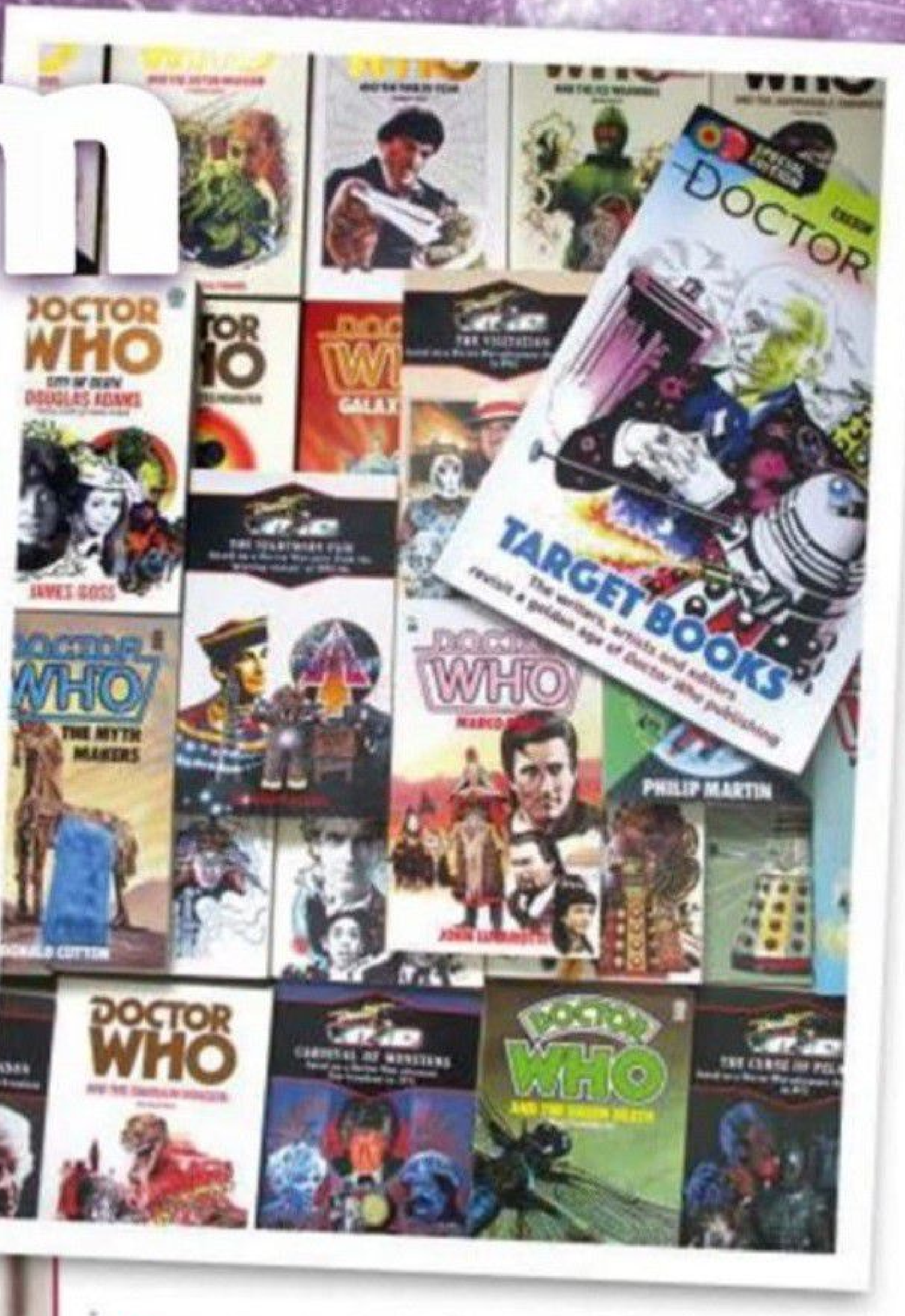


Bradley Bottomley's Target book collection.

Shortly before we went to press, the sad news reached us that Terrance Dicks had died at the age of 84. Our inbox has been flooded with your tributes to the beloved writer and script editor.

UNCLE TERRANCE

JEREMY BENTHAM EMAIL
'Uncle Terrance' is with us no more. Farewell then to one of the absolute greats of *Doctor Who*, whose novelisations ignited so many imaginations all around the world.

In answer to one of his children asking, after one mega-*Doctor Who* convention, if their father was famous, Terrance modestly responded along the lines of, "Yes, I suppose I am, but only among a small segment of the population."

I can't help but feel that segment will prove to be so much greater in number and greater in its sincere appreciation than even he could conceive. The light of Terrance Dicks' many contributions to *Doctor Who* will never fade so long as that loyal fan base continues to celebrate its roots and origins.

BRIAN MINCHIN (EXECUTIVE PRODUCER, *DOCTOR WHO*, 2013-17) EMAIL
As script editor and producer we'd sometimes say to writers not to drown in the detail of a five-page outline. Capture the excitement of the back of a Target novel – the rest will follow! Of course I realise now we were saying "Be more like Terrance Dicks." The clarity! The sense of adventure! His books and writing brought so much to so many, me included, and carried the show into so many hearts. It's an amazing achievement. I think *Doctor Who* was lucky to have a writer like Terrance Dicks. He put all his craft into this bonkers, lovely show, and he wrote it in a way that everyone else could love it too.

A portrait of Terrance Dicks from the dustjacket of his Target novelisation *Doctor Who and the Loch Ness Monster* (published 1976).

DAVE CHAMBERS DELAWARE, USA
Before I became a *Doctor Who* fan in 1983, the very first name I ever came to associate with the show was Terrance Dicks. His name was on almost every *Doctor Who* book at my local bookstore. I thought he must be 'Mr Dr Who'. After becoming a fan, I realised that he was.

ADRIAN TOWNSEND EMAIL
Before VHS and DVDs, Terrance Dicks' Target novelisations were our TARDIS, providing the opportunity to relive our favourite stories. It brought so much joy, at a time when repeat screenings were a rarity and a tatty-looking book on a shelf was a sign of how loved that story was.

JOE CASSELS SUFFOLK
I came across a copy of *Doctor Who and the Planet of the Daleks* [1976] in Chelmsford Library when I was nine years old. I was scared by *Doctor Who* on TV but the notion of experiencing a story at my own pace was appealing. I was

STAR LETTER

CHRIS DRAKE EMAIL
By an incredible and terrible coincidence, I heard about the death of Terrance Dicks while I was reading the **Doctor Who Magazine** Target Books Special. I'd lost count of the number of times the name Terrance Dicks appeared in the magazine – testament to just how important and prolific he was.

How many kids, like myself, grew up reading his *Doctor Who* books and developed a love of both reading and writing as a result? Millions! And has there ever been a better opening to any book than "Through the ruin of a city stalked the ruin of a man."

Following the sad, sad news, I surfed the net to see how his death was being reported. When I clicked on the official BBC website, I couldn't quite believe what I saw... At the top of the page there was a photograph of Terrance taken in 2015 during an on-stage interview in Derby. The interviewer had been me! Furthermore, Terrance was holding my copy of his *Doctor Who Monster Book*! I felt both honoured and sad at the same time.

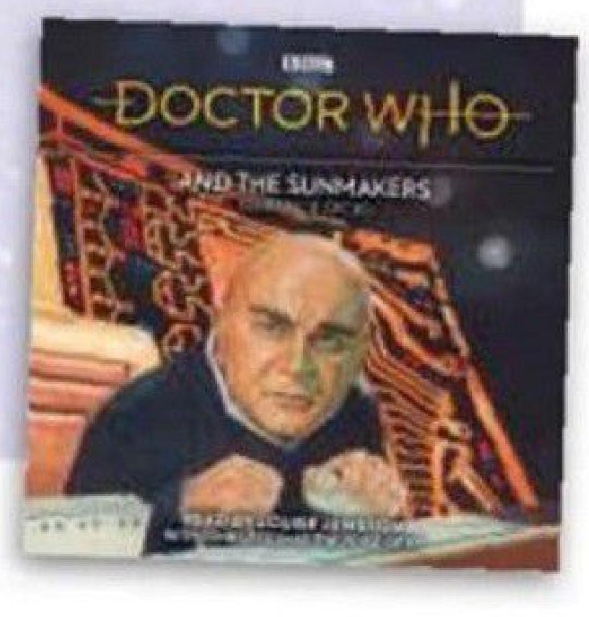
So thanks for everything, Terrance. Nobody did it like you. Your contribution to *Doctor Who*, both on the printed page and on screen, can never be truly calculated. In short, you were as much a part of the programme as any of the actors that have played the title role. You were and always will be a true *Doctor Who* legend.

Terrance Dicks
Interviewed by Chris Drake

Chris Drake interviewing Terrance Dicks at the Whooverville convention in 2015.

Terrance with Chris' copy of *The Doctor Who Monster Book*.

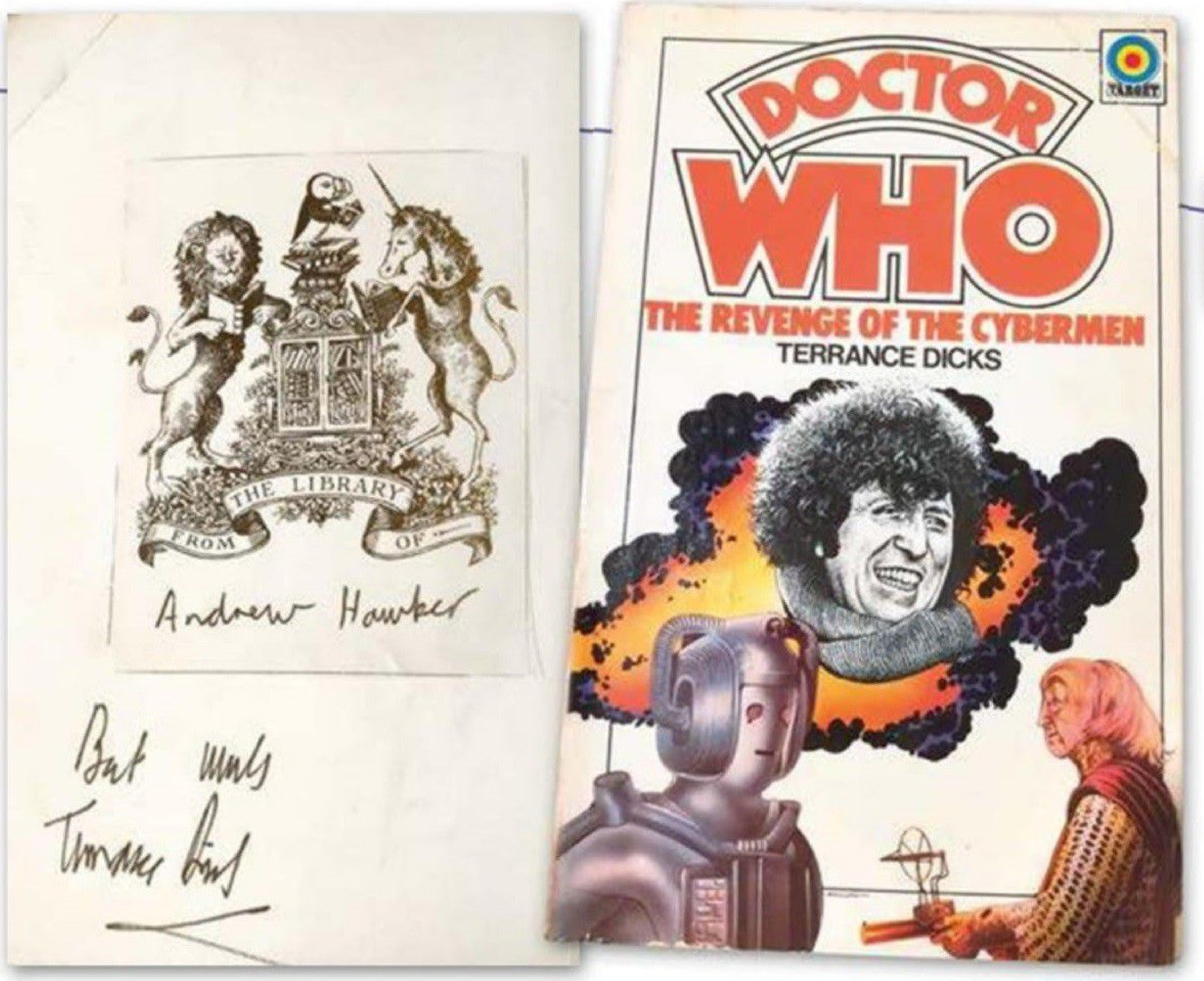
Chris' letter wins him a copy of the talking book *Doctor Who and the Sunmakers* by Terrance Dicks. It's available now on CD from BBC Audio, RRP £20.



already a reader, but the simplicity and directness of Terrance's writing really pulled me in and turned me into a *Doctor Who* fan.

JAMES HADWEN-BENNETT EMAIL
Terrance, thank you from the bottom of my heart for your novels, for making me love language and for your never-ending support of *Doctor Who*. More than anything else, thank you for "wheezing, groaning", the words that so perfectly describe the sound of hope that you helped spread through the world.

IAN GARRARD WORTHING
Ironically there aren't the words to pay tribute or express my feelings. It was Terrance's Target novelisations that kept me entertained as a lonely child. I loved his *Star Crash* series too, and his *Unexplained* books. Anything, really, with his name on was a must. I remember saving up my pocket money and rushing to any bookshop to find his latest release, sometimes hiding them till I had enough money to come back and buy!


THE LIBRARY
FROM
OF
Andrew Hawker
Best wishes
Terrance Dicks
DOCTOR WHO
THE REVENGE OF THE CYBERMEN
TERRANCE DICKS
TARGET

Andrew Hawker's copy of *The Revenge of the Cybermen*, signed by Terrance Dicks.

MICHAEL WHITELEY EMAIL
I don't normally throw this term around but Terrance Dicks was a legend. He helped create not only the Master but also the Time Lords. I wasn't born when he was working on the show but, growing up, I did watch many of his glorious stories on VHS with my mum. He was also a wonderful source of information, joy and funny anecdotes on the DVD extras.

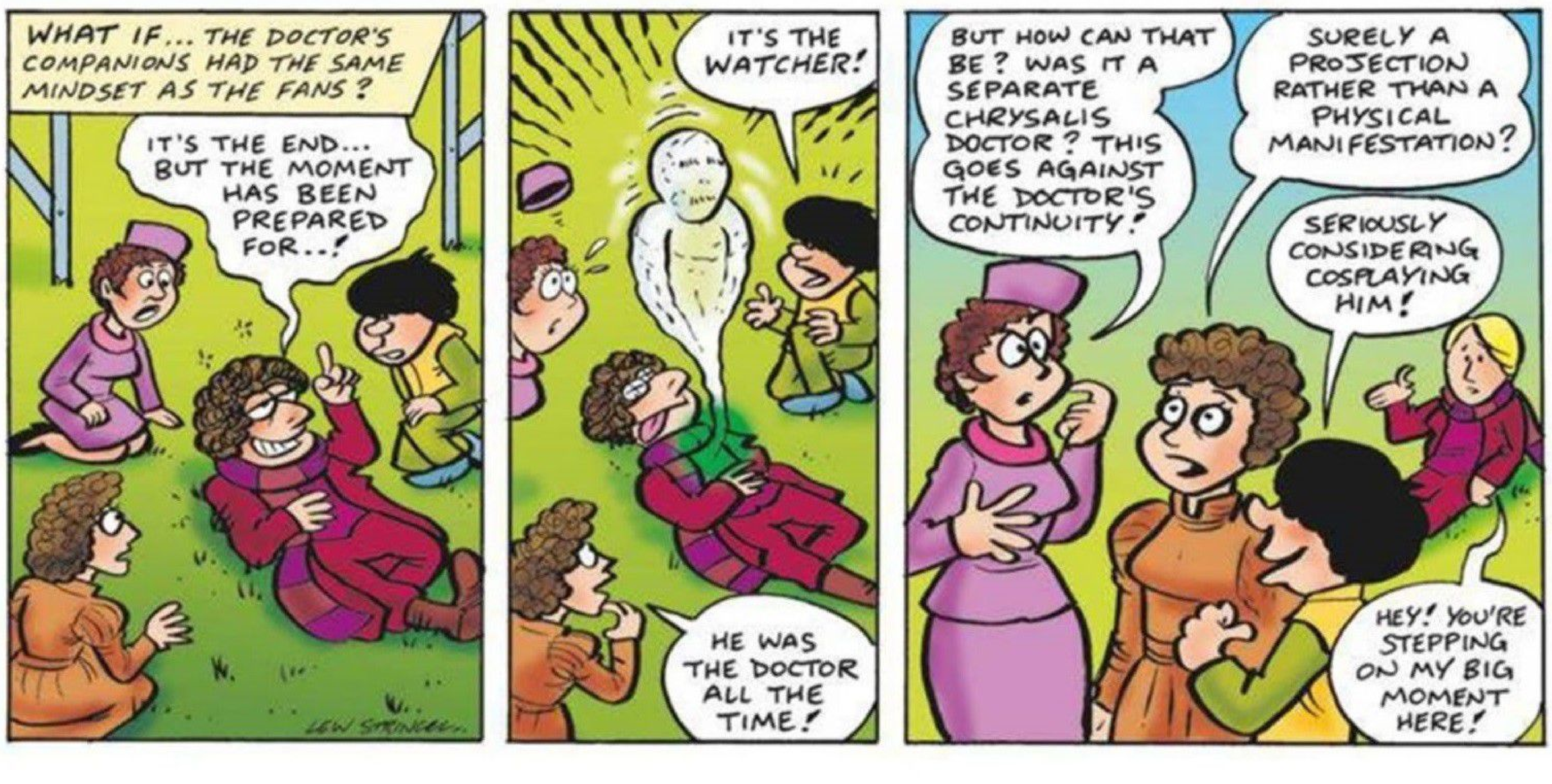
The Doctor (Tom Baker) clowning around in *Robot* (1974-75).

CHRIS STOBART NORTHAMPTON
The opening episode of Terrance Dicks' *Robot* [1974-75] simply cannot go unmentioned. Dicks had the newly regenerated Fourth Doctor hit the ground running with stethoscopes, clown outfits, pulverised dandelions and little of the amnesia and sleepy time that has since dogged the introductions of many of the other Doctors. If Tom Baker's portrayal of the Doctor is the most popular then we owe a lot to Terrance for setting the template for that.

COLIN MOORE BOSTON, MASSACHUSETTS
Part of my childhood died with the news of the legendary Terrance Dicks' passing. Dicks wrote a number of the stories which introduced me to the show. He, probably more than any other single figure (besides Tom Baker), shaped my impression of both the programme and the character.

PAUL SMITH ABERDEEN
Terrance was *Doctor Who*'s second heart. A very sad loss for the world of *Doctor Who*. →

The Daft Dimension BY LEW STRINGER


WHAT IF... THE DOCTOR'S COMPANIONS HAD THE SAME MINDSET AS THE FANS?
IT'S THE END... BUT THE MOMENT HAS BEEN PREPARED FOR...!
LEW STRINGER
IT'S THE WATCHER!
HE WAS THE DOCTOR ALL THE TIME!
BUT HOW CAN THAT BE? WAS IT A SEPARATE CHRYSALIS DOCTOR? THIS GOES AGAINST THE DOCTOR'S CONTINUITY!
SURELY A PROJECTION RATHER THAN A PHYSICAL MANIFESTATION?
SERIOUSLY CONSIDERING COSPLAYING HIM!
HEY! YOU'RE STEPPING ON MY BIG MOMENT HERE!

WHO TUBE

This issue's selection of *Who*-related videos...

Following the announcement of Terrance Dicks' death on 2 September, here are excerpts from an interview Ed Stradling recorded with Terrance in 2010. Go to: *tinyurl.com/TerranceInterview*

Season 26 – featuring the Seventh Doctor and Ace – has been announced as the next release in BBC Studios' *Doctor Who: The Collection* Blu-ray range. Go to: *tinyurl.com/AceReturns*

Twelfth Doctor Peter Capaldi takes to the stage at the 2019 Fan Expo in Boston to share some of his thoughts on the Doctor and answer fans' questions. Go to: *tinyurl.com/CapaldiFanExpo*

A reimagined version of the 'Gallifrey Stands' sequence from 2013's *The Day of the Doctor,* with extended clips of every incarnation of the Doctor. Go to: *tinyurl.com/GallifreyStands*

Paul Chuckle enjoyed a ride in a Dalek at Warped Con in Doncaster, where he had a run-in with the Doctor himself, Sylvester McCoy. Go to: *tinyurl.com/DalekChuckle*

Galaxy Forum

Lifelong *Doctor Who* fans Andy and Yvonne pose outside a replica TARDIS on their wedding day. Congratulations to the new Mr and Mrs Curran!

Bryan Simcott's photo of Jon Pertwee signing autographs at the opening of a crystal glass shop in Chester, 1977.

ON TWITTER...

@jonculshaw So sad to hear of the passing of Terrance Dicks. A magnificent author, script editor and storyteller for *Doctor Who* and many other shows. It's a joy to turn his Target novelisations into audiobooks. He was always charming and absolutely fascinating to talk to.

@Markgatiss Very hard to express what Terrance Dicks meant to a whole generation. A brilliant TV professional, a funny and generous soul. Most of all, though, an inspirational writer who took so many of us on unforgettable journeys into space and time. Bless you, Terrance.

@arobertwebb Lots of writers and devoted readers saying this today and I feel the same. It would be only a mild exaggeration to say that Terrance Dicks taught me to read.

@neilhimself [Neil Gaiman] I remember reading his and Malcolm Hulke's book *The Making of Doctor Who* when I was 11 or 12, and deciding then that I would one day write an episode of *Doctor Who*, because they had shown me how. RIP Terrance Dicks.

@jennycolgan Terrance Dicks helped more children (especially boys) develop a lifelong love of reading than almost anyone else who's ever lived. I don't think he even got an OBE.

@ManningOfficial [Katy Manning] Terrance Dicks would have adored your wonderful messages of respect and appreciation. His dedication and passion for *Doctor Who* never wavered. I am blessed that he was a friend from day one when he and his producer Barry Letts cast me.

@Paul_Cornell Terrance. I don't know where to begin. He was such a wonderful, loveable man. He meant the world to me. He informed all my work. He always will.

@ShermanRobert All of *Doctor Who* fandom is reeling. He was *our* writer, and we loved him.

JEREMY WILLIAMS EMAIL
I first met Terrance Dicks in 1986. I was in hospital, and so was his son Stephen. Being a fan I knew who he was and excitedly told him I liked *Doctor Who*. I spent a lot of time with his son. We had many adventures together – like the time we went to their family house in London at 3.00am. Terrance came down the stairs in his PJs wanting to know what was going on. I had to stop myself from laughing. Later we had breakfast with his wife and looked around his study. I gave him my copy of *The Dalek Pocketbook* [1965] as he'd never seen it before, then we were driven back in the family's bright yellow Volvo hatchback. Memories I will keep forever.

JONAH WATERS EMAIL
I was unaware of Terrance Dicks' contribution to *Doctor Who* until about a year ago. When the Target novelisations of the modern episodes came out I began to notice his name and soon realised he was a constant in *Who*'s publication history. It's wonderful that his books are still enjoyed by new fans. And this will surely continue. Future generations will find a dusty old copy of one of Terrance Dicks' books and the great man will be discovered all over again.

PETE McTIGHE (WRITER, *DOCTOR WHO*, 2018) EMAIL
It's almost unthinkable that Terrance Dicks isn't with us anymore, but it's a comfort to know there is a well-stuffed bookcase in my office that I can turn to in times of need and lose myself in his words all over again, like I used to as a kid.

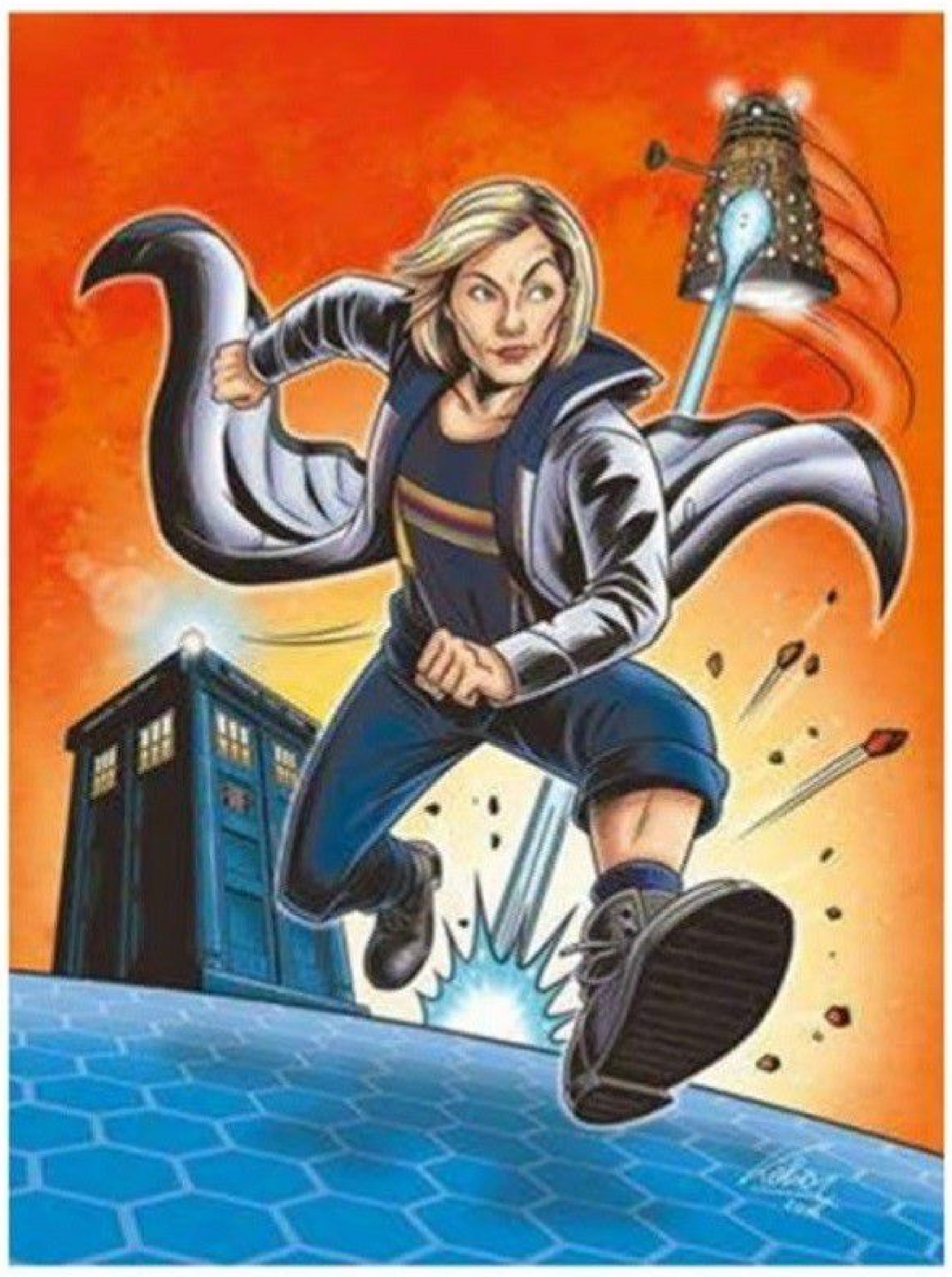
I met him just the once, at the Cartoon Museum's Target artwork exhibition, where he cheerily signed a couple of paperbacks and made time to chat with their fanboy owner. I was secretly working on the new series at the time and was dying to tell him, but instead shook his hand, told him I loved him and bid him a fond farewell.

Terrance's legacy will endure – whether on those heaving bookshelves all over the world, or on shiny, lovingly restored Blu-ray discs. He will continue to influence prospective young writers and fire imaginations for generations to come. Terrance Dicks just became one of *Doctor Who*'s true immortals.

DWM will pay full tribute to Terrance Dicks next issue. Our latest Special Edition, out now, explores the Target Books imprint, of which Terrance was an integral part.

THE ART OF READING

MARK CAMPBELL EMAIL
I've just read the **DWM** Target Books Special Edition in one sitting. Pages and pages of lovely artwork and fascinating insights. Ah, the memories of poring over those old covers! The first Target I bought was *The Deadly Assassin* [1977] from the Arndale Centre in Poole. Forty-two years later, my complete collection of first editions still takes pride of place on my bookshelf.


The Doctor runs for her life! Artwork by Kieron Ward.

MARK HOLDING EMAIL
I clearly remember being dragged round Blackburn market circa 1980 and spotting my first Target book (you never forget your first) – *The Dæmons* [1974]. "Doctor Who was a happy man," began Chapter One – and so was I. The weekly shopping trip suddenly had an appeal greater than the usual treat of a pork pie and a visit to the sarsaparilla stall. Target books meant so much to me as a child. Thank you to **DWM** for producing my favourite Special Edition so far!

GREG DUNN ESTONIA
Having recently re-read every Target novelisation, I can only concur with Pete McTighe's closing words in the Target Books Special Edition: there is still a valuable place for these novels and I hope we see more new-series episodes prose soon.

ANDY LAWRENCE EMAIL
The latest **DWM** Special Edition brought back so many memories and inspired me to go up into the loft and search for Target books I'd boxed up several decades ago.

To all the writers, editors and artists associated with Target over the years: thanks for inspiring a lifelong love of the written word.

Hear, hear! Next month DWM will be celebrating its 40th anniversary. When did you read your first issue? Have you been with us since 1979? Write to us or email at *dwm@panini.co.uk* and we'll print a selection of your memories, photos and artwork. **DWM**

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Cheating Death

The Doctor's ability to change his or her face has underpinned the series since the first such transformation in 1966. But could it be that the deepest mysteries of regeneration are only starting to becoming clear?

Feature by **JONATHAN MORRIS**

"Regeneration energy. The ancient magic of the Time Lords."

It could be a trick question in a *Doctor Who* quiz: in which story do we first see the Doctor regenerate? Because, arguably, the answer is not *The Tenth Planet* (1966) but *Planet of the Spiders* (1974).

After all, *Spiders* is the first story in which the process is referred to as a regeneration, rather than a "renewal" or a "change of appearance". More significantly, it's also the story where the idea of regeneration as a means of cheating death is introduced. The First Doctor regenerates as part of the ageing process, the Second as a punishment, but the Third regenerates because every cell in his body has been devastated. And that is how it will be for nearly every successive regeneration. The Doctor will suffer a fatal injury... and come back to life with a new face.

The First Doctor regenerates as part of the ageing process, the Second as a punishment, but the Third regenerates because every cell in his body has been devastated.

Because, as part of the regeneration process, the Doctor does definitely die. According to the Tenth Doctor in Part One of *The End of Time* (2009-10), "Even if I change, it feels like dying." While in *The Impossible Astronaut* (2011), River Song states that during a regeneration cycle a Time Lord's body is actually dead. Indeed, the Doctor is so actually dead in the 1996 TV movie that he's transferred to a morgue. The process of regeneration happens afterwards; it usually seems to be automatic but can also be consciously brought about (Azmael in *The Twin Dilemma*, 1984) and resisted (the Master in *Last of the Time Lords*, 2007).

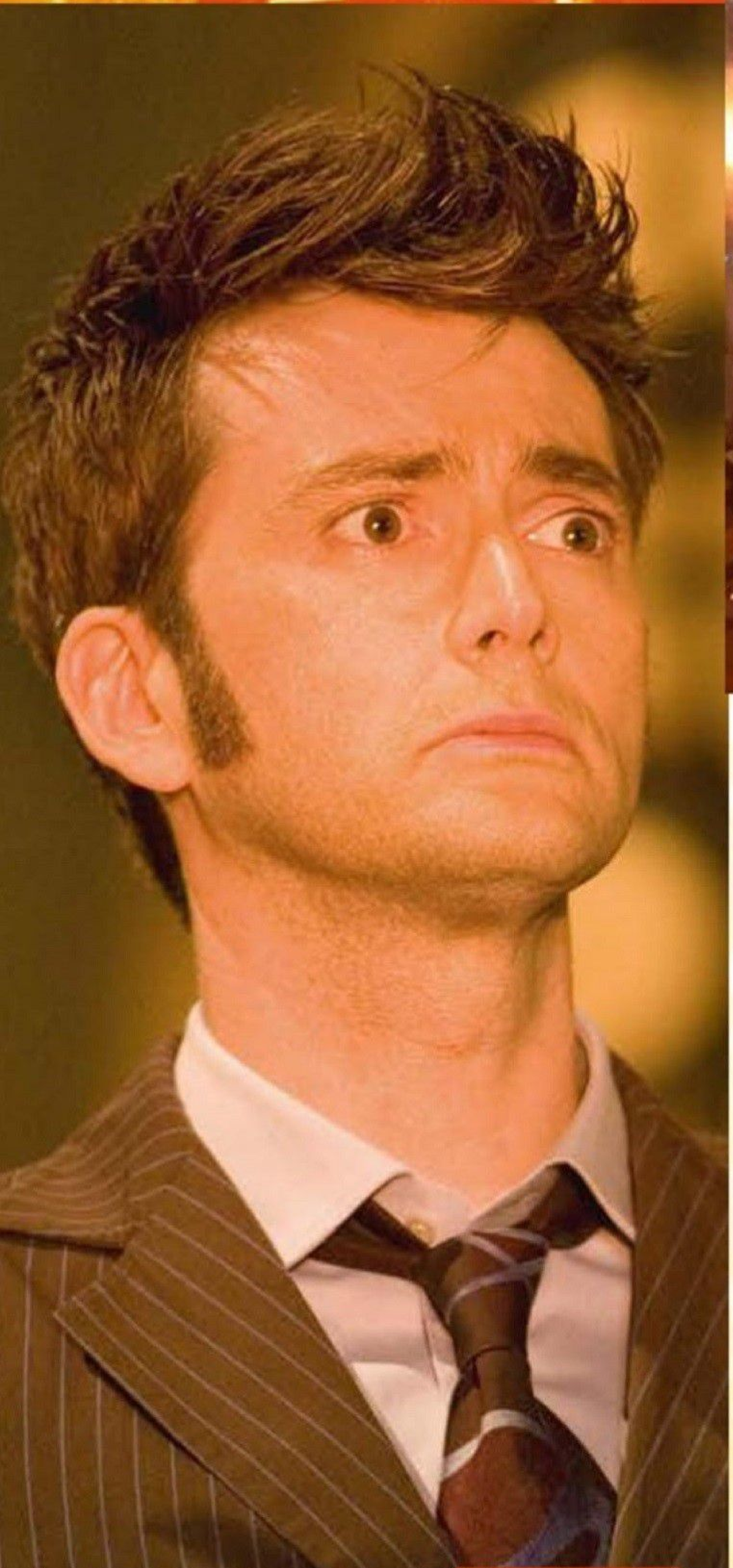
We've got used to the idea of the Doctor holding back the moment of regeneration, because he has other things to contend with, as in *The Caves of Androzani* (1984) and *The Doctor Falls* (2017), or because he wishes to say goodbye to his companions (*The End of Time* Part Two) or deliver a lengthy speech (also in *The Doctor Falls*). But again, this is an idea introduced in *Planet of the Spiders,* as the Doctor seems to have spent several weeks in the TARDIS "lost in the Vortex" before the TARDIS returns him to his laboratory at UNIT HQ.

In this case the Doctor's regeneration doesn't happen automatically, so his fellow Time Lord K'Anpo helps out by giving the process "a little push". We don't quite see how he does this; he simply points his fingers towards the Doctor and disappears. However, he *is* surrounded by a golden glow which transfers to the Doctor. (It's not clear on screen, but in the script, "The Doctor is starting to glow with golden light.") So this would seem to be the first appearance of what is referred to from *Journey's End* (2008) onwards as 'regeneration energy', the force that drives the regenerative process, with the excess manifesting as golden light streaming out of the body or as wisps of golden vapour. →

Opposite page: The newly regenerated Eleventh Doctor (Matt Smith) in Part Two of *The End of Time* (2009-10).

Above from top: As the Brigadier (Nicholas Courtney) and Sarah (Elisabeth Sladen) look on, the Time Lord K'Anpo (Kevin Lindsay) helps the Doctor (Jon Pertwee) regenerate into his fourth incarnation (Tom Baker), in Part Six of *Planet of the Spiders*.

Left: A rare photo of Tom Baker on the very first day he played the Doctor, Tuesday 2 April 1974, during the production of *Planet of the Spiders* Part Six. He's wearing the Third Doctor's shirt for the recording of the regeneration scene.



It's in the aftermath of a regeneration that the effects are most pronounced, as there's sometimes surplus energy that can be channelled into a plasma-like blast.

Above left: "I don't want to go!" The Tenth Doctor (David Tennant) prepares to regenerate in Part Two of *The End of Time.*

Above right: The Twelfth Doctor regenerates in *The Doctor Falls* (2017).

Right from top: River Song (Alex Kingston) blasts Nazis with regeneration energy in *Let's Kill Hitler* (2011); a huge amount of regeneration energy is released as the Twelfth Doctor nears his end in *The Time of the Doctor* (2013); Chang Lee (Yee Jee Tso) and Dr Grace Holloway (Daphne Ashbrook) are brought back to life by what appears to be regeneration energy in the 1996 TV movie.

Opposite page top: Idris (Suranne Jones) releases Artron energy in *The Doctor's Wife* (2011).

Opposite page bottom: Rose (Bilie Piper) is filled with energy from the TARDIS in *The Parting of the Ways* (2005).

→ It appears that each Time Lord has a certain reserve of this energy, sufficient for no more than 12 regenerations; in *Mawdryn Undead* (1983) it's what Mawdryn is referring to when he asks for "the energy of a Time Lord". It can be put to other purposes, however. It can be used to heal others or restore them to strength. The First Doctor seems to use a form of this energy to revive his fifth incarnation in *The Five Doctors* (1983), while later on the Doctor uses a small amount to repair River Song's broken wrist in *The Angels Take Manhattan* (2012), and in *Extremis* (2017) his simulation 'borrows' some from his future to temporarily restore his sight. The Doctor also gives Davros some regeneration energy in *The Witch's Familiar* (2015), which enables Davros to open his eyes (no, he wasn't just keeping them closed all this time) and revives the liquefied Dalek remains in the sewers.

In desperate situations, large amounts of regeneration energy may need to be deployed, as when River Song sacrifices all her remaining regenerations to save the Doctor's life in *Let's Kill Hitler* (2011). The Doctor can also release small amounts of regeneration energy solely for effect, as in *The Lie of the Land* (2017), although quite why he does this remains a mystery.

Once a genuine regeneration has been initiated, this energy can prove immediately restorative; it heals the Tenth Doctor of his wounds in both *Journey's End* and *The End of Time* Part Two and restores the Eleventh Doctor to his youth in *The Time of the Doctor* (2013). It also has the peculiar effect of altering the First Doctor's facial features in *Twice Upon a Time* (2017).

But it's in the aftermath of a regeneration that the effects are most pronounced, as there's sometimes surplus energy that can be channelled into a plasma-like blast, as used by River to knock out some Nazis in *Let's Kill Hitler*. In *Nightmare in Silver* (2013) the Doctor threatens to precipitate a regeneration to burn out the Cyber-midges in his brain, and in *The Time of the Doctor*, having been granted enough regeneration energy for a new regeneration cycle, the Doctor uses the excess to blast a Dalek mothership from the sky.

Even after the regeneration, there may still be sufficient "residual cellular energy" to repair injury during the 15-hour "regeneration cycle", as when the Tenth Doctor regrows a hand in *The Christmas Invasion* (2005). This may also explain how the Thirteenth Doctor survives falling to Earth in *The Woman Who Fell to Earth* (2018); she is, as the Doctor puts it in *The Eleventh Hour* (2010), "still cooking".

Such a resource is valuable, of course. In *The Christmas Invasion* the 'pilot fish' robots are attracted by the scent of the energy, which they could use as a power source. (Indeed, the Doctor uses it to recharge the TARDIS in the 2006 episode *Rise of the Cybermen*.) In both *Mawdryn Undead* and the TV movie the goal is to acquire the Doctor's remaining capacity to regenerate; interestingly, in the TV movie it seems to be regeneration energy drained from the Doctor by the Master and released by the TARDIS that restores Chang Lee and Grace to life.

Is this energy something Time Lords are born with, or is it something they acquire? The answer can be found in *A Good Man Goes to War* (2011), where we are told that Time Lords became Time Lords through prolonged exposure to the Time Vortex, in particular the "Untempered Schism". We also know from *Listen* (2014) that children must attend the academy if they are to "make a Time Lord", and from *The Sound of Drums* (2007) that on Gallifrey novices are, at the age of eight, forced to stand in front of the Untempered Schism as part of their initiation. No reason for this is given – indeed, it's hazardous – but maybe exposure to the Vortex serves

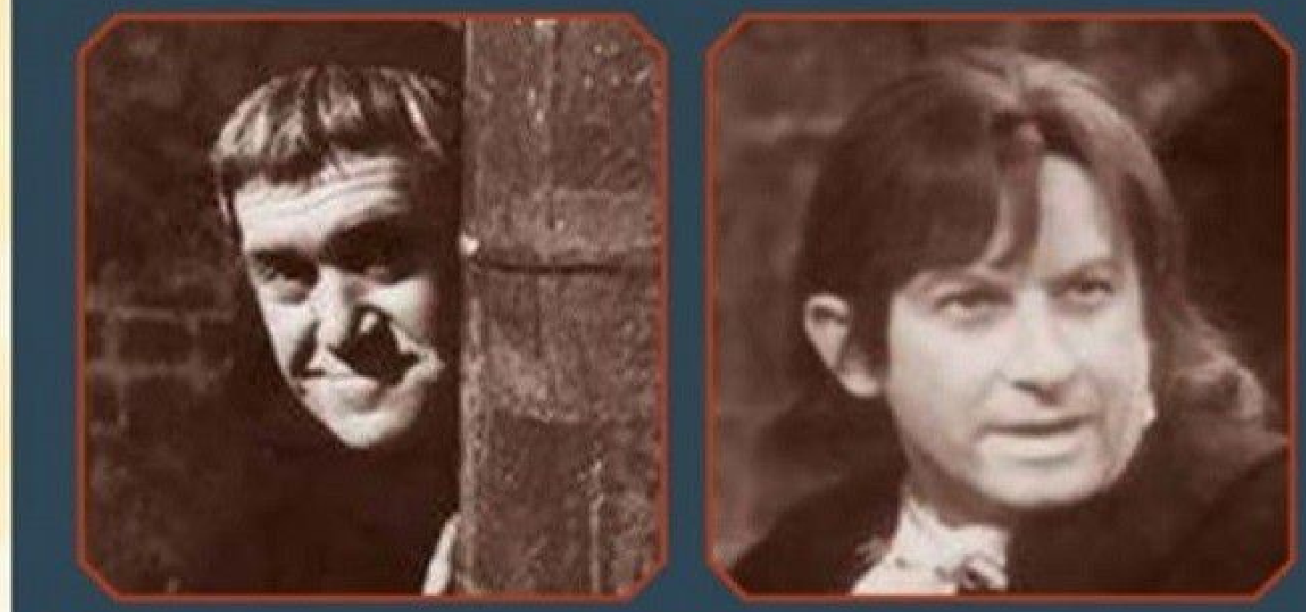
a purpose beyond the ceremonial; the initiates absorb a form of energy from the Vortex that *turns them into* Time Lords and they soak up enough of the "raw power of time and space" to regenerate 12 times.

What actually *is* this energy? Well, ever since *The Deadly Assassin* (1976) there has been the occasional mention of something called 'Artron energy'. It's never been completely consistent; initially it was a form of Time Lord life-force but from *Four to Doomsday* (1982) onwards it was instead the form of energy used by the TARDIS. (Indeed, UNIT has a system to detect its presence in 2012's *The Power of Three*.) In *Rosa* (2018) we learn that low-tech time travel with a Vortex manipulator powered with 'Artron molecules' also leaves a residue of Artron energy. *The Doctor's Wife* (2011) makes things a little clearer, as it suggests that Artron energy is 'rift energy' that has been absorbed and refined by a TARDIS. (The Doctor uses the Cardiff time rift to refuel the TARDIS in 2005's *Boom Town* and 2007's *Utopia*.) Outside *Doctor Who*, in *The Sarah Jane Adventures* (2007-11) we're informed that Artron energy is a form of background radiation, a residue of the TARDIS engines absorbed by TARDIS travellers; see *Invasion of the Bane* (2007), *The Wedding of Sarah Jane Smith* (2009) and *Death of the Doctor* (2010).

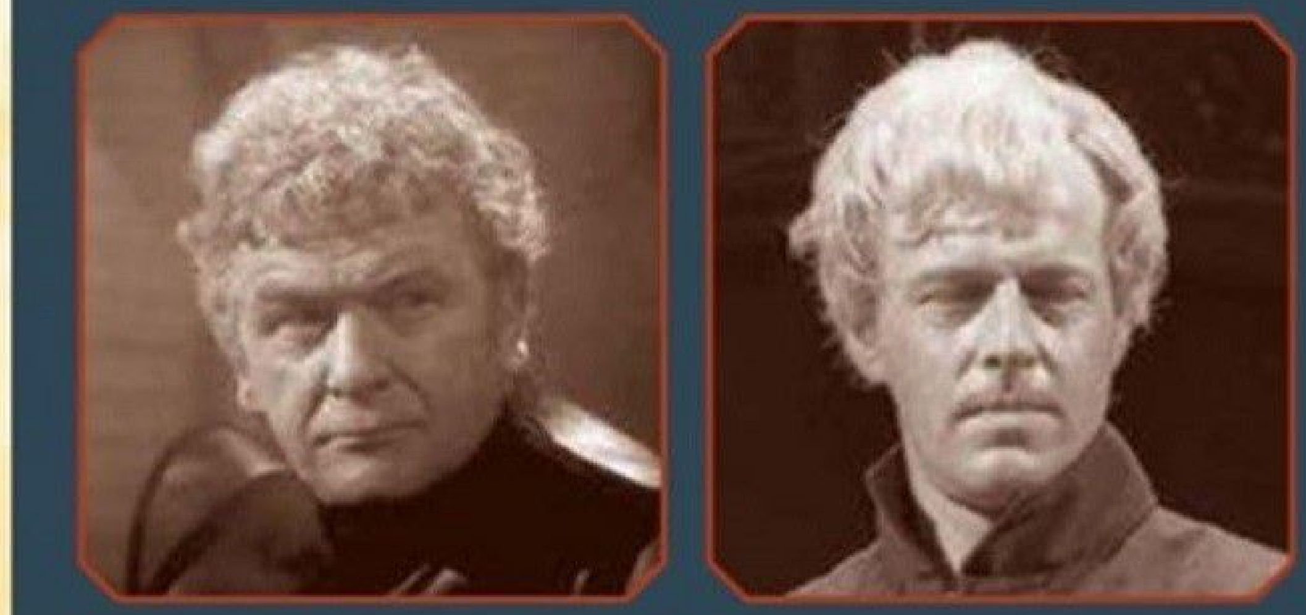
Although it isn't explicitly referred to as Artron energy, by *Dalek* (2005) Rose has soaked up enough TARDIS background radiation for a Dalek to use it as a power supply (for regeneration). Even a very brief exposure to this radiation can have effects, as Rory and Amy's baby is set on the path to becoming a Time Lord from an in utero TARDIS residency (as revealed in *A Good Man Goes to War*). The obvious conclusion is that rift energy, Artron energy and regeneration energy are simply different manifestations of the same thing, which originates in the Time Vortex, is refined by TARDISes to use as fuel for time travel and is used by Time Lords for regeneration. →

Who Frowned Me This Face?

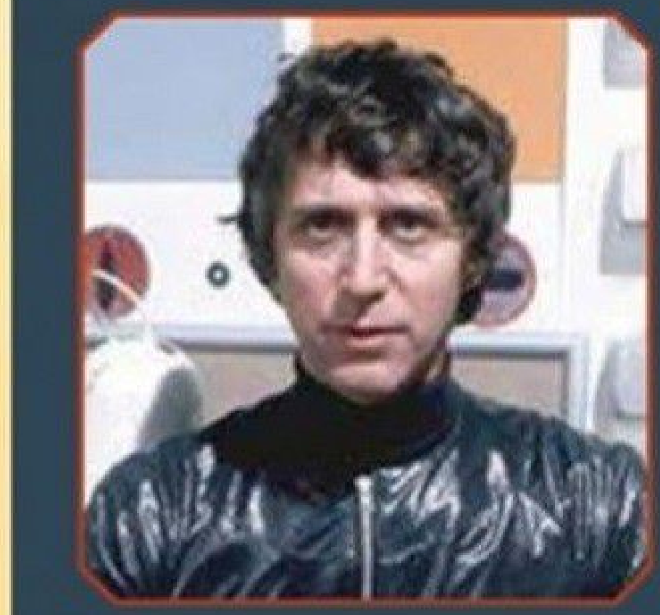
> We know from *Destiny of the Daleks* (1979) that Time Lords can regenerate into lookalikes of people they've recently met, so it's not entirely unprecedented when, in *Deep Breath* (2014), the newly regenerated Twelfth Doctor notices that he's seen his new face before. He later realises, in *The Girl Who Died* (2015), that he chose the face of Caecilius from *The Fires of Pompeii* (2008) to remind himself that he should save people. But is this the first time this has happened?



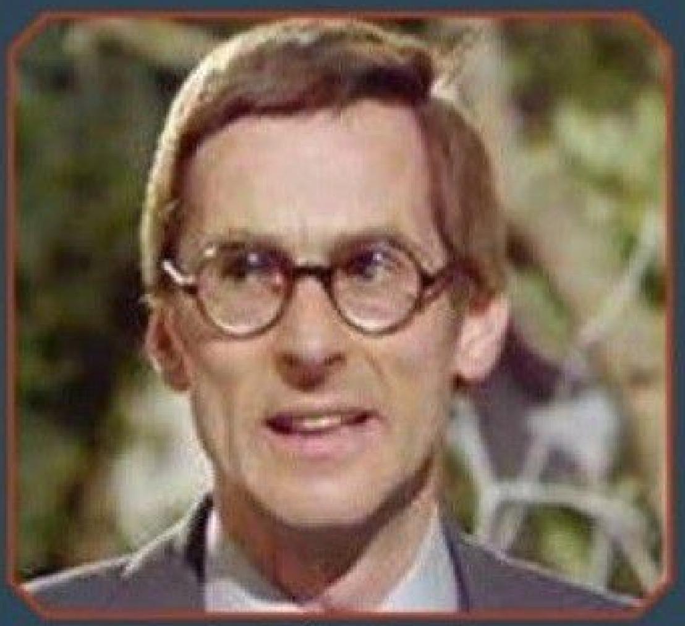
> Did the Second Doctor combine the faces of the Monk (*The Time Meddler*, 1965) and Josiah Blake (*The Smugglers*, 1966) to remind himself to meddle and uphold justice?



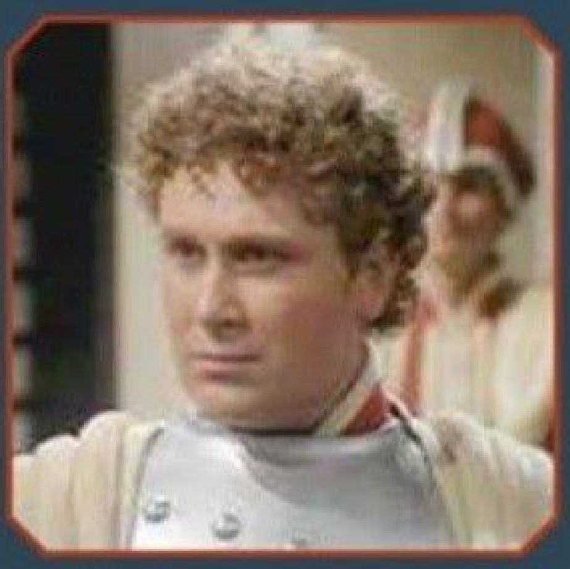
> Did the Third Doctor combine the faces of Selris (*The Krotons*, 1968-69) and a Time Lord (the one played by Bernard Horsfall in *The War Games*, 1969) to be a figure of authority?



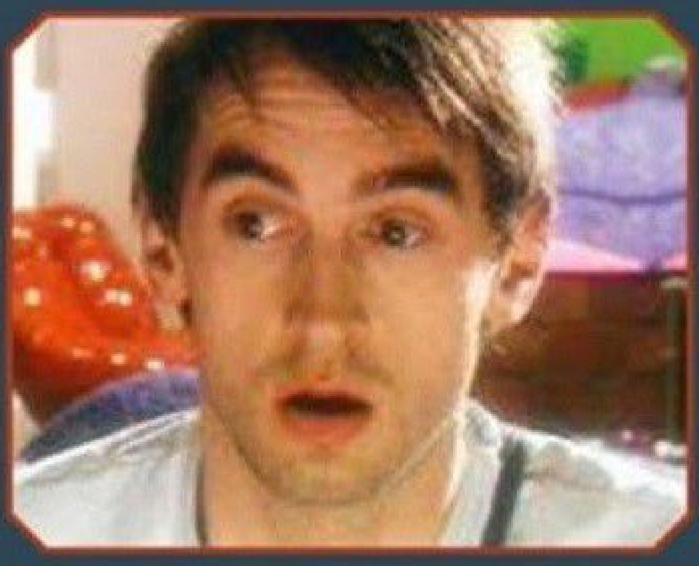
> Did the Fourth Doctor borrow the face of Eckersley (*The Monster of Peladon*, 1974) to remind himself to be sarcastic to aliens?



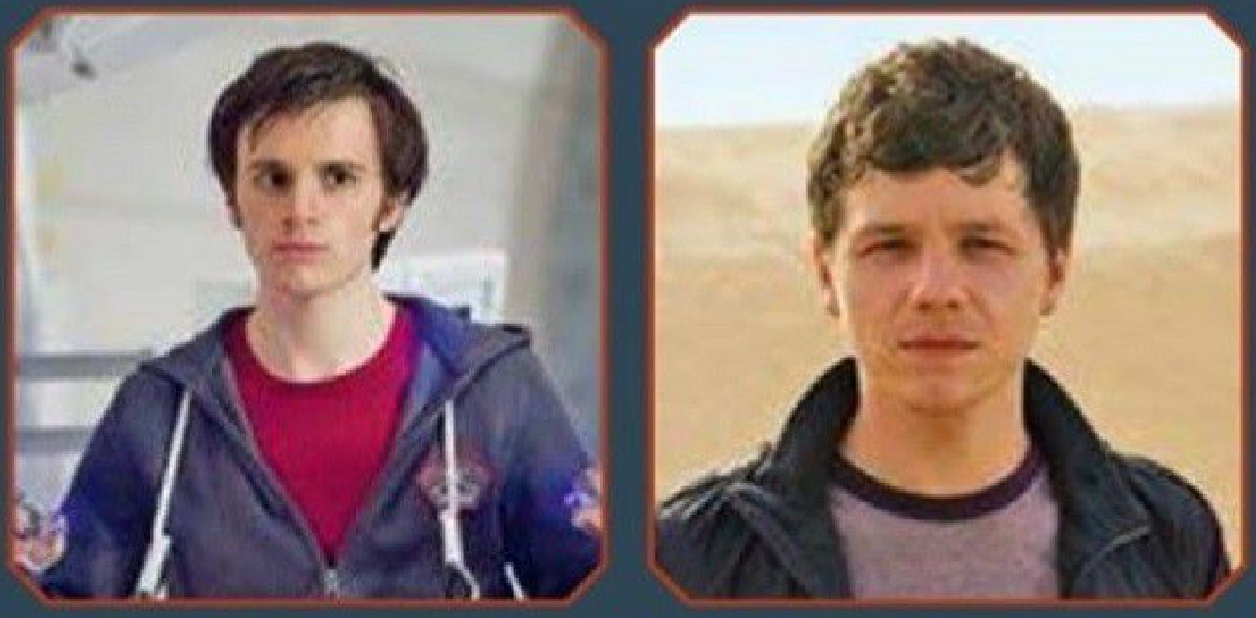
> Did the Fifth Doctor borrow the face of the Earthling (*Meglos*, 1980) to remind himself to be terribly English?



> Did the Sixth Doctor borrow the face of Commander Maxil (*Arc of Infinity*, 1983) to remind himself not to suffer fools gladly?

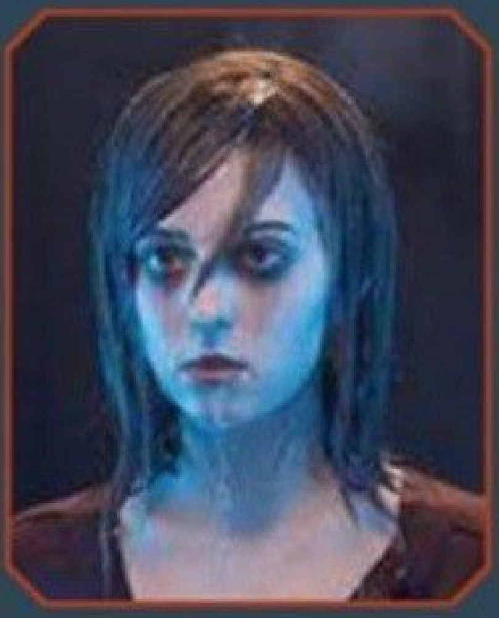


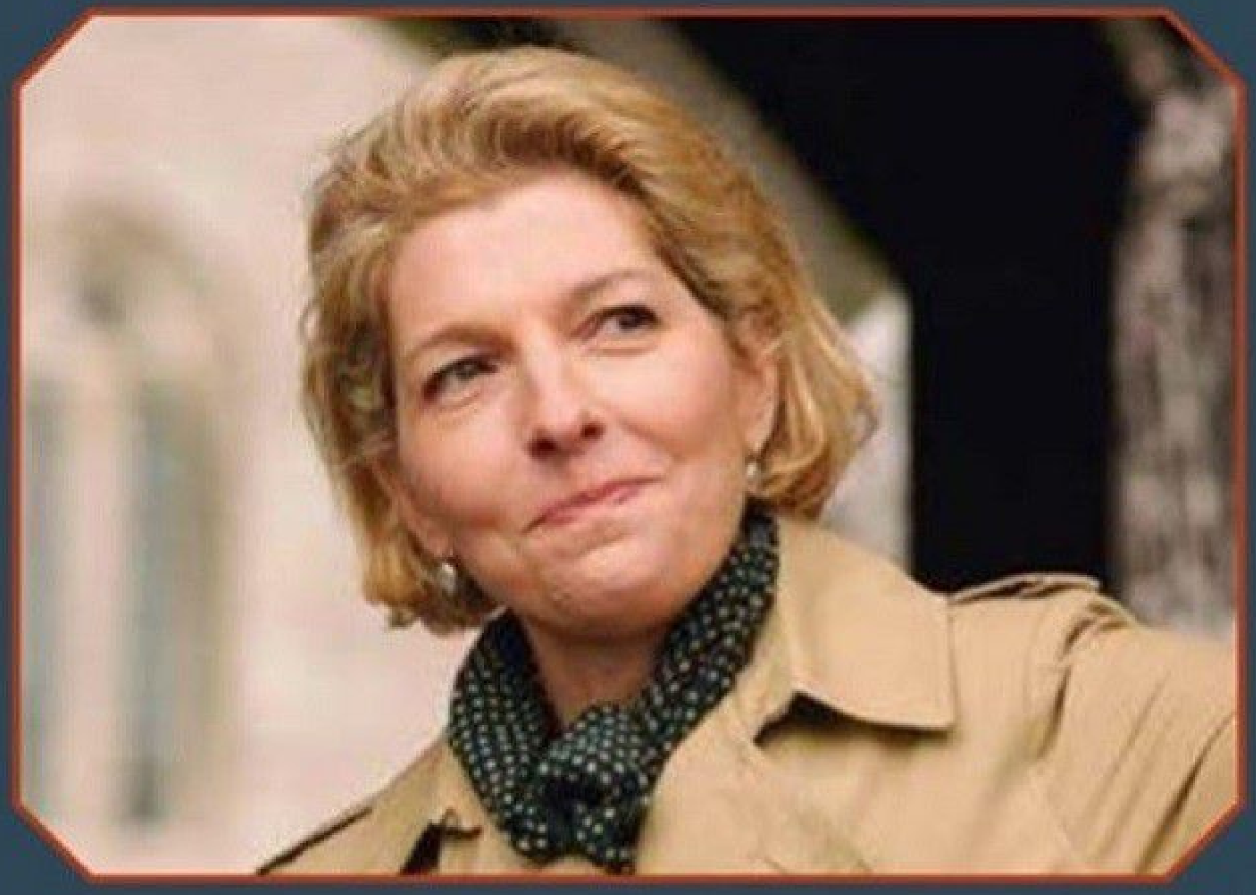
> Did the Tenth Doctor borrow the face of Strood (*Bad Wolf*, 2005) to remind himself to be chirpy?



> Did the Eleventh Doctor combine the faces of Roman Groom (*The Waters of Mars*, 2009) and Nathan (*Planet of the Dead*, 2009) to remind himself to be slightly bumbling and whimsical?

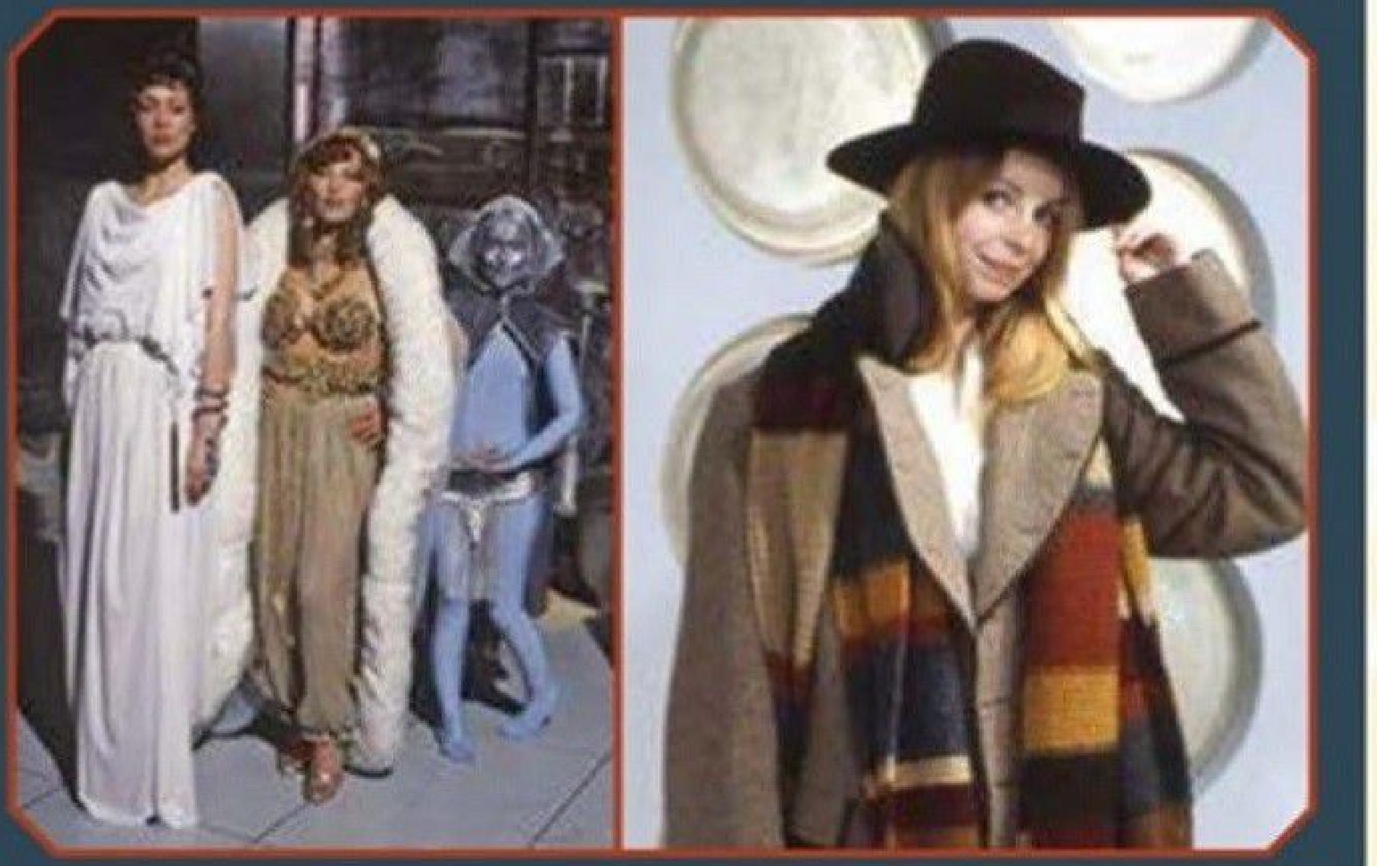
> Did the Thirteenth Doctor combine the faces of Kate Stewart (*The Power of Three*, 2012) and Heather (*The Pilot*, 2017) to remind herself to be a scientific whizz full of wanderlust?





FEELS DIFFERENT THIS TIME...

According to the Doctor, regeneration is a lottery in which "You never know what you're going to end up with." Here are five of the most unusual regenerations...



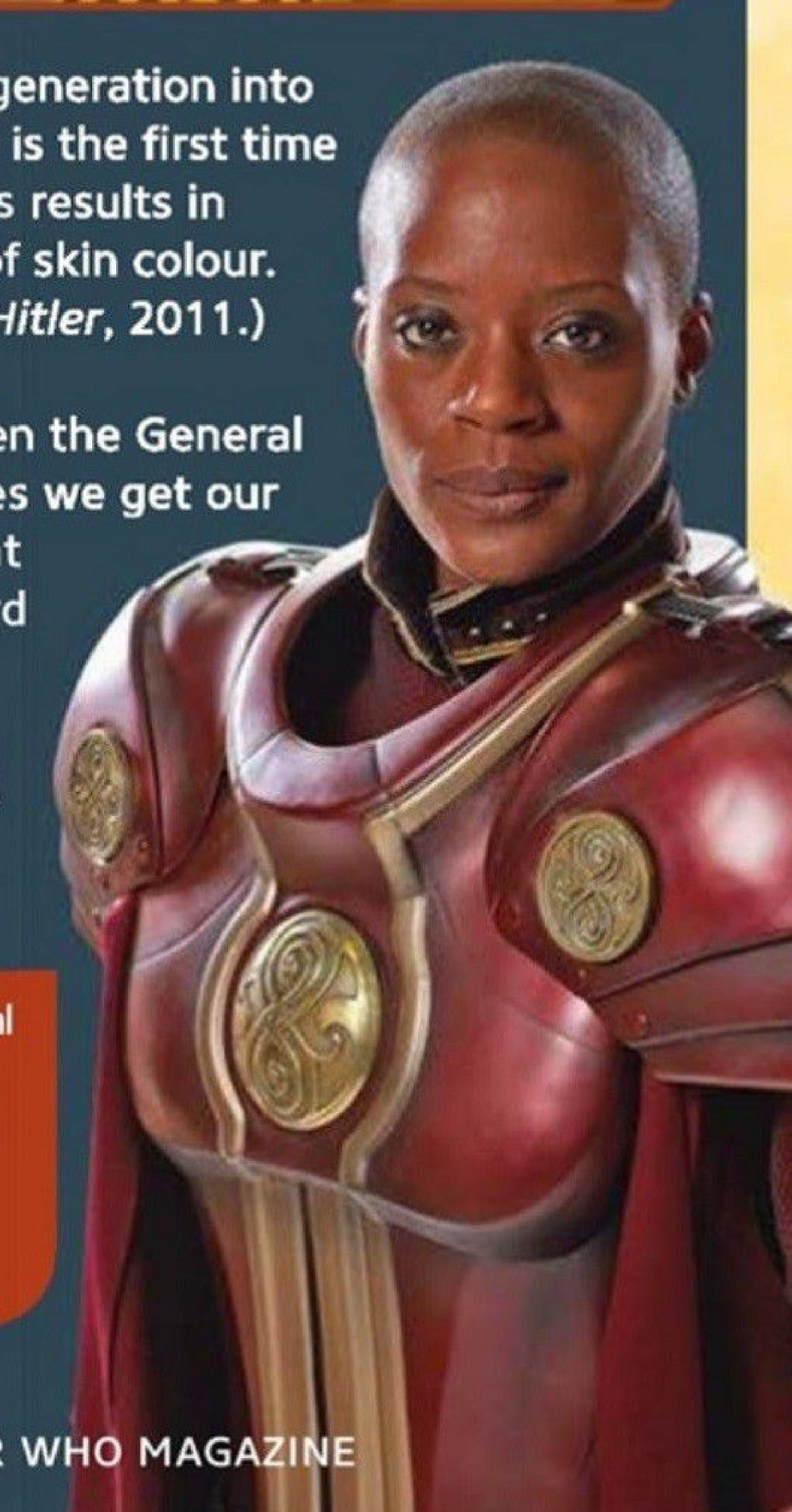
> Romana tries on different bodies for size before settling on the form of Princess Astra. (*Destiny of the Daleks*, 1979.)

> The Eighth Doctor uses a potion brewed by the Sisterhood of Karn to ensure that his next incarnation will be a warrior. (*The Night of the Doctor*, 2013.)

> The Tenth Doctor uses his regeneration energy to heal himself and inadvertently creates a meta-crisis Doctor. (*Journey's End*, 2008.)

> Mels' regeneration into River Song is the first time the process results in a change of skin colour. (*Let's Kill Hitler*, 2011.)

> And when the General regenerates we get our first look at a Time Lord changing gender. (*Hell Bent*, 2015.)



Right: The General (T'Nia Miller) in *Hell Bent* (2015) was a man in her previous incarnation.

Right: The Doctor (William Hartnell) steals a TARDIS in *The Name of the Doctor* (2013).

Now, hold onto your socks because they might about to be blown off. What if a mortal Gallifreyan spent centuries travelling in a TARDIS, soaking up the background radiation? Might that have the same effect of 'cooking' a Time Lord as a brief exposure to the Untempered Schism? So could it be that when the Doctor left Gallifrey *he wasn't a Time Lord?* Maybe when he left with Susan, as seen in *The Name of the Doctor* (2013), he was merely a mortal Gallifreyan with no powers of regeneration. We know from *The Sound of Drums* that the Doctor chose to flee rather than look into the Untempered Schism, and, while we know the Doctor attended the Prydon academy and a university on Gallifrey, it's never stated that those establishments are exclusively for young Time Lords, or that their graduates qualify as Time Lords.

Instead, perhaps it was the very act of running away in a TARDIS that *made* the Doctor a Time Lord. Perhaps his prolonged exposure to TARDIS radiation altered his biology over the course of his travels. That is, after all, what the Daleks conclude in *The Evil of the Daleks* (1967); it's not the Doctor's planet of origin but the fact that he has travelled through time that means he is now "more than human".

Might this also explain why the First Doctor never refers to himself as a Time Lord? The only occasion he uses the term is in *Twice Upon a Time*, where he infers that his twelfth incarnation is a Time Lord because he mentions regeneration. And at no point has anyone else ever referred to the First Doctor as a Time Lord, either. Could it be that the First Doctor didn't think of himself as a Time Lord because he didn't know that he had become one, and still considered himself in possession of a single life until he felt himself beginning to regenerate in *The Tenth Planet*?

This would explain why he doesn't warn Ben and Polly about what's going to happen, because he doesn't *know* what will happen. And why does he want to get back to the TARDIS so urgently? Because he knows – indeed, has only just realised – that he has become a Time Lord and will need to be somewhere with lots of Artron energy in order to regenerate. That would also explain why the First Doctor is so afraid of undergoing that first regeneration and attempts to resist it, because he hasn't spent his whole life getting used to the idea that he might have to regenerate. Instead, the idea has been sprung upon him and he doesn't know what the process will entail – or even if he will survive it.

It would also explain why, in *The Power of the Daleks* (1966), the newly regenerated Second Doctor seems unclear about what has just happened and ascribes it to the TARDIS rather than to his biology. It's not until *The War Games* (1969) that the Doctor is actually referred to as a Time Lord – and even then, while the Doctor says the Time Lords are his people, he never refers to himself as one and nor do the Time Lords who place him on trial. The Master refers to the Doctor as a Time Lord on several occasions, as does Axos, but it's not until *The Three Doctors* (1972-73) that the Doctor is willing to declare that he is a Time Lord. After all, by this point he's regenerated twice and has had time to get used to the idea. And maybe that's why he spent all that time 'lost' in the Time Vortex in the TARDIS in *Planet of the Spiders*. Because he knew from experience that if he was going to attempt to cheat death by regenerating, he would first need to top up his regeneration energy.

It's only a theory, of course, and theories are disproved all the time. We're still learning about how regeneration works, as every new regeneration story has a tendency to take what we know – what we thought we knew – and turn it on its head... **DWM**

Could it be that when the Doctor left Gallifrey he wasn't a Time Lord?

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The Post-Regeneration Story

Every Doctor is different, and the arrival of each one heralds a fresh era for the series. But are there consistencies in the way each new Doctor is introduced?

Feature by **ALAN BARNES**

The 'post-regeneration' story is a sub-genre of its own.

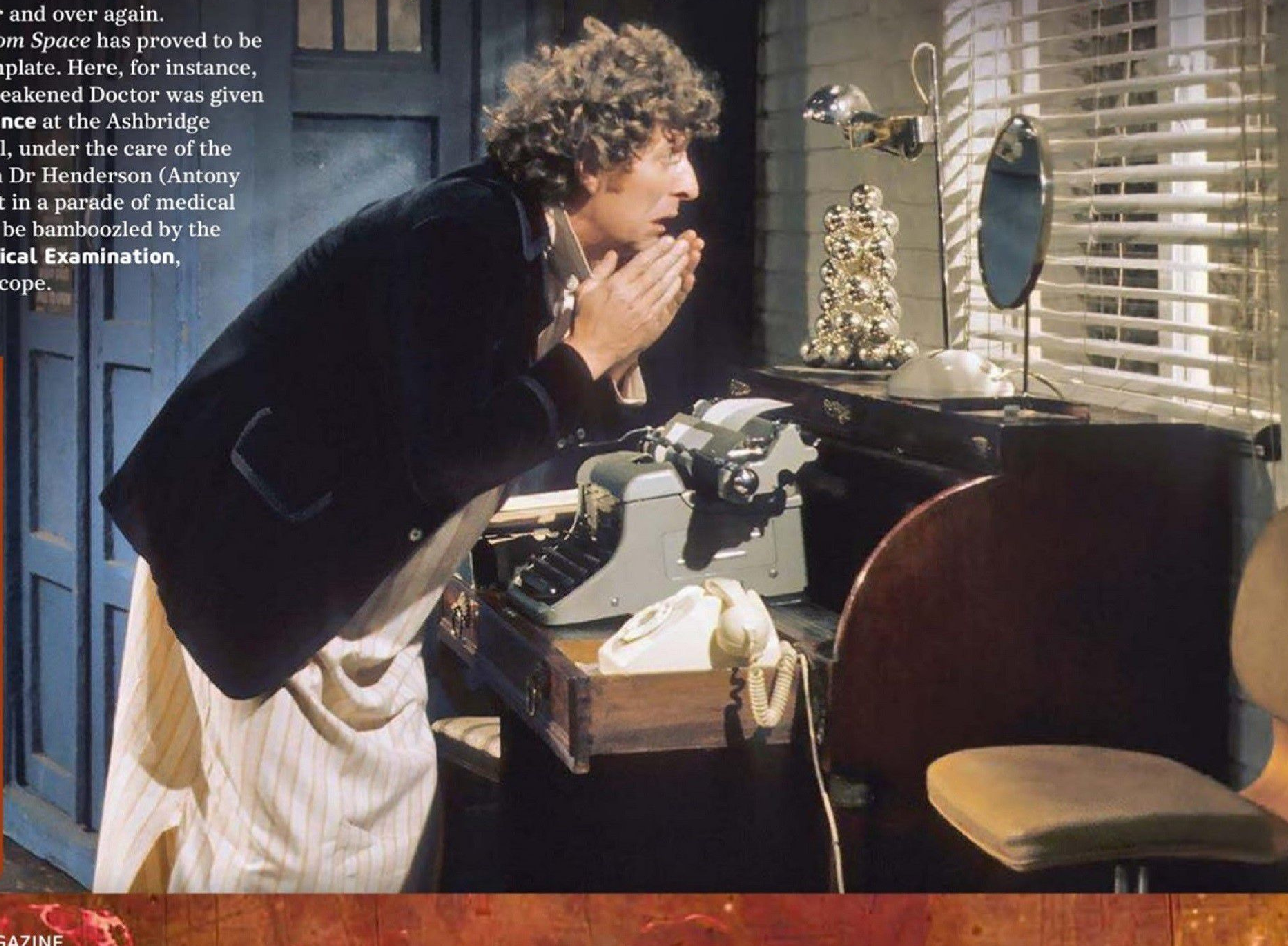
The Power of the Daleks (1966), set in the immediate aftermath of the Doctor's first (known) physical rearrangement, established one essential moment – the new Doctor checking out their **Mirror Image**. Reprised in *Spearhead from Space* (1970), when the Third Doctor (Jon Pertwee) asked Liz Shaw (Caroline John) to lend him her compact, the moment has reoccurred over and over again.

Spearhead from Space has proved to be an enduring template. Here, for instance, the physically weakened Doctor was given **Medical Assistance** at the Ashbridge Cottage Hospital, under the care of the out-of-his-depth Dr Henderson (Antony Webb) – the first in a parade of medical professionals to be bamboozled by the results of a **Medical Examination**, often by stethoscope.

More remarkable, though, is how often post-regeneration stories incorporate particular narrative elements *unconnected* to the Doctor's regeneration. In *Spearhead*, for instance, the Doctor isn't the only **Mysterious Stranger** to have arrived on the scene at Ashbridge – the sinister Channing (Hugh Burden), mouthpiece of the alien Nestene Consciousness, is also present. It's noticeable how often post-regeneration stories pit the new Doctor, newly arrived on one particular planet, versus another (initially singular) newcomer to the same planet (as with, among many others, Prisoner Zero in *The Eleventh Hour*, 2010) – versus another newly formed being, even (like Channing, or the K1 robot in *Robot*, 1974-75).

Strange, too, how often a **Key is Key** to subsequent developments. Sometimes the key in question is the TARDIS key – as in *Spearhead*, in which the new Doctor retrieves the key to his space-time ship from inside his shoe. Scenes involving other keys entirely often turn out to be significant, too – subconscious echoes of that *Spearhead* scene, perhaps?

But it wasn't until the Fourth Doctor's debut that perhaps the oddest element shared by so many stories of this type was established: a moment of **High Anxiety**, in which the Doctor and-or their companion(s) face peril above a vertiginous drop – on a rooftop, perhaps, as in *Robot* or (again) *The Eleventh Hour*. Perhaps, post-*Robot*, this element echoes the Fourth Doctor's fatal fall from a radio telescope in *Logopolis* (1981)? It's happened so often since, it can't be coincidence! **DWM**

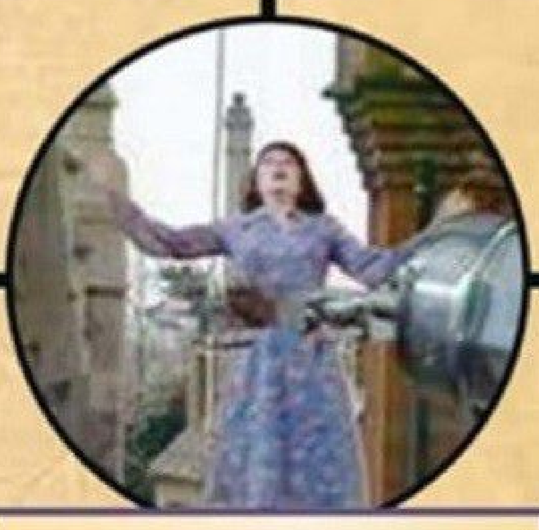
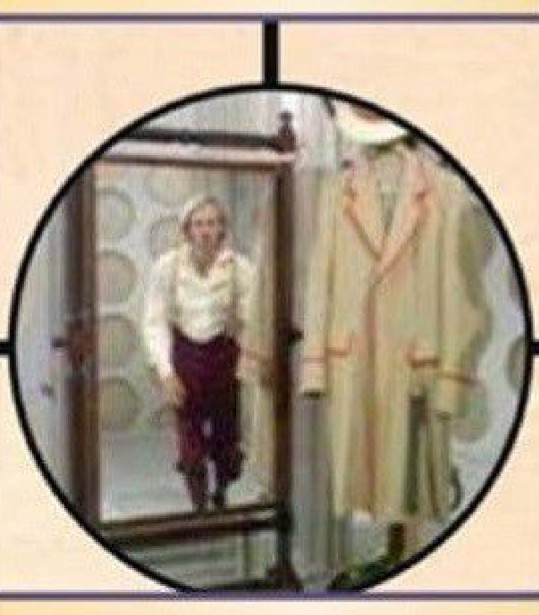
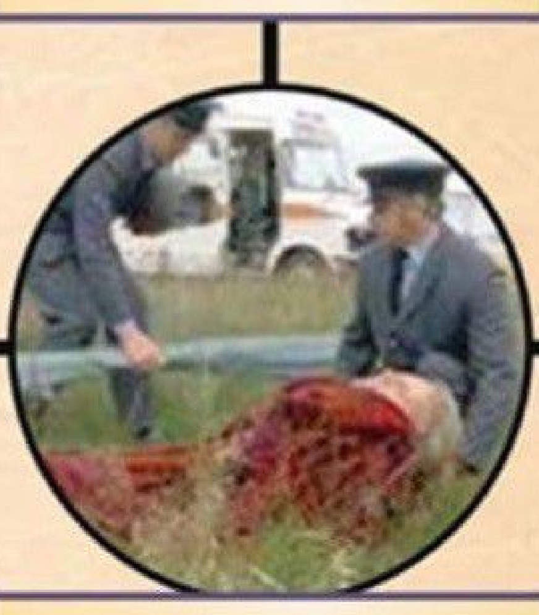
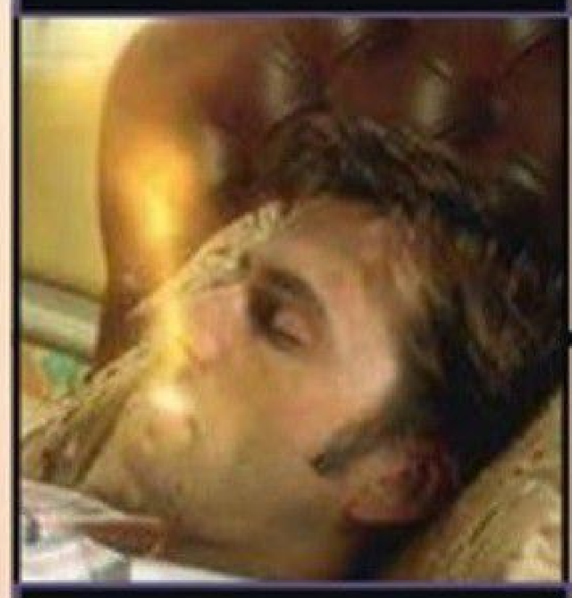
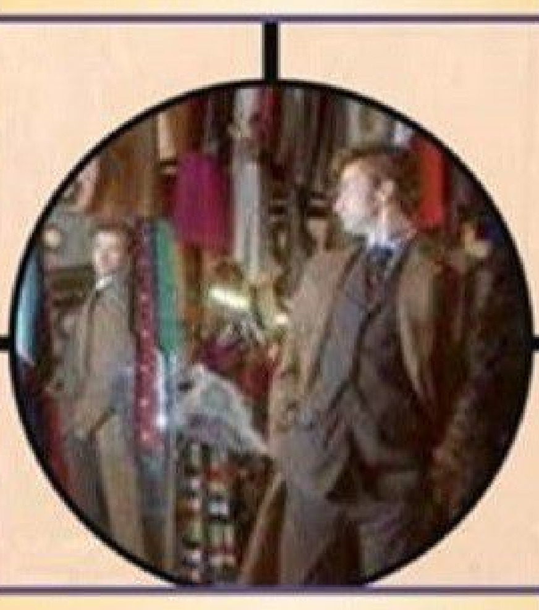
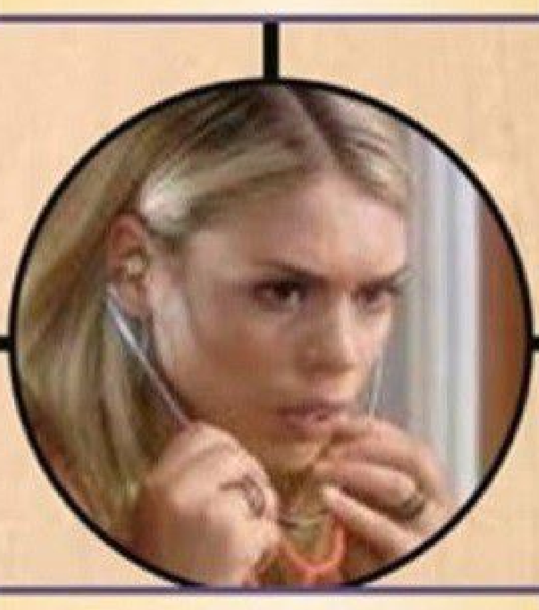
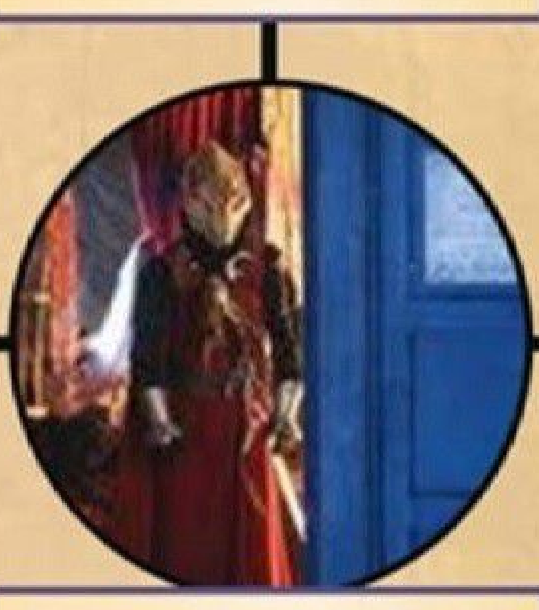
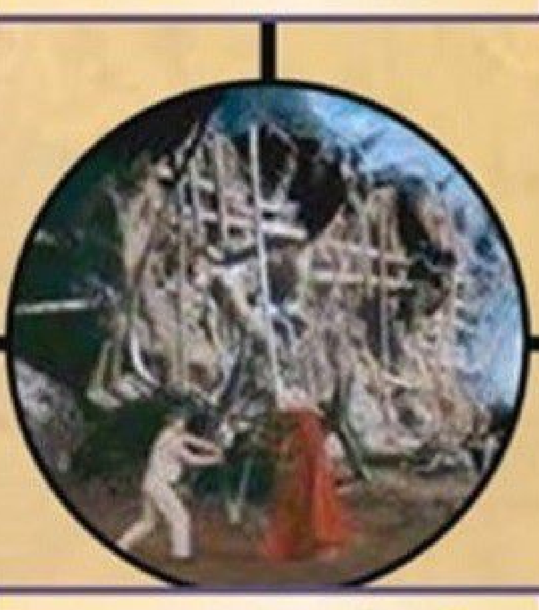
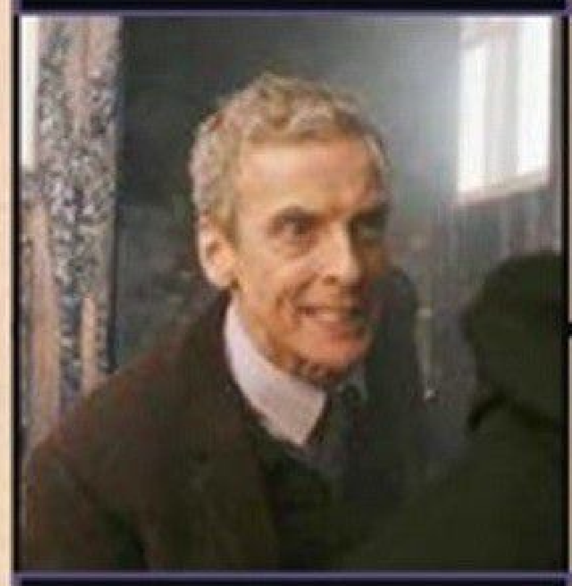
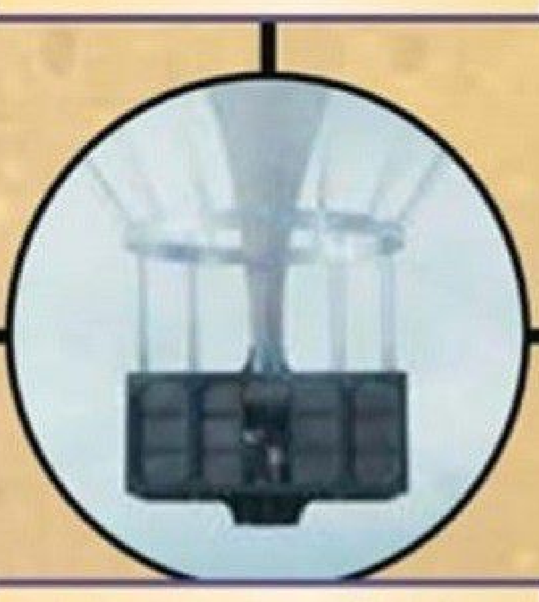
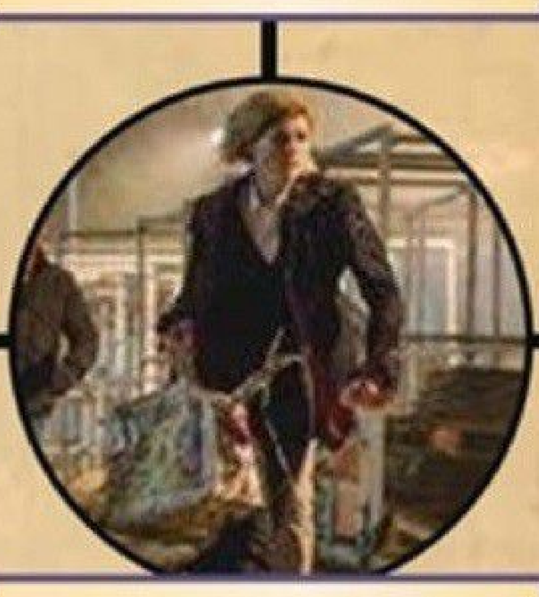


Above left: The Doctor (Patrick Troughton) sees his new face for the first time in Episode One of *The Power of the Daleks* (1966).

Top right: The newly regenerated Doctor (Matt Smith) crash-lands the TARDIS in the garden of Amelia Pond (Caitlin Blackwood) in *The Eleventh Hour* (2010).

Above right inset: The sinister Channing (Hugh Burden) in Episode 1 of *Spearhead from Space* (1970).

Right: The Doctor (Tom Baker) assesses his latest physiognomy in Part One of *Robot* (1974-75).

STORY	MIRROR IMAGE	MEDICAL ASSISTANCE	MEDICAL EXAMINATION	MYSTERIOUS STRANGER	THE KEY IS KEY	HIGH ANXIETY
						
Robot (1974-75)	Nose = "definite improvement"; ears = "not too sure"	Provided by UNIT MO Harry Sullivan – a "first-class doctor"	The new Doctor's hearts are "both a bit fast"	A mystery thief of disintegrator gun parts – ie, robot K1	TARDIS key is in the obvious place – the (old) Doctor's boot	K1 grows to giant size and dumps Sarah on a high roof
						
Castrovalva (1982)	"You never quite know what you're going to get..."	The new Doctor is stretchered into an ambulance	The Doctor self-diagnoses weak synapses in the Zero Room	The Doctor, in Castrovalva: "Who are you, stranger?" *He is!*	Tegan spots the ambulance key... and steals the Doctor away	Health-giving Castrovalva is accessed by climbing a cliff
Doctor Who (TV movie, 1996)	In broken glass, in a disused ward: "Who am I? *Who am I?*"	The old Doctor is killed by heart surgeon Grace Holloway...	... who later checks the new Doctor's hearts: it's no echo!	A reconstituted Master, wearing the body of paramedic Bruce	TARDIS key is in a cubbyhole above the 'P' of 'Police Box'	The doctors use a fire hose to abseil down the ITAR building
						
The Christmas Invasion (2005)	The Doctor checks his outfit in the TARDIS wardrobe	Jackie Tyler's got a medical student's stethoscope...	... so Rose can check his hearts ("Anything else he's got two of?")	Three Robot Santas, drawn to regeneration energy	The Sycorax want the key to the "clever blue box"	The Doctor duels on the edge of a spaceship above London
						
Deep Breath (2014)	"... don't look in that mirror. It's absolutely furious!"	Luckily, Sontaran nurse Strax is on the scene...	... to examine companion Clara: "Enviable spleen"	The body-part collecting Half-Face Man, a clockwork robot	Implied: clockwork droids must have keys, right?	The Doctor duels on the edge of a spaceship above London
						
The Woman Who Fell to Earth (2018)	Implied: the Doctor checks her outfit in a changing room	Provided by another Grace – chemo nurse Grace O'Brien...	... who checks the Doctor's "two separate pulses"	Stenza warrior Tzim-Sha arrives in Sheffield	The Doctor collects keys to operate a crane...	... so she can jump from one crane to another!

THE
DWM
INTERVIEW

Dear John

John Nathan-Turner is familiar to *Doctor Who* fans as the man who produced the series throughout the 1980s, casting the Fifth, Sixth and Seventh Doctors. Stephen Cranford, however, also knew JNT as a friend...

Interview by **SIMON GUERRIER**

FEB '88
"FLASHBACK"
THE NEW GARDEN LANAI
ALA MOANA HOTEL

HAWAII
1988

Opposite page top left: Stephen Cranford is congratulated by Chief Constable Paul Whitehouse on his promotion to sergeant in 1997.

Opposite page clockwise: Peter Davison and John Nathan-Turner on location for *Resurrection of the Daleks* (1984); John in Saltdean in 1989, celebrating his 42nd birthday; John's partner Gary Downie gets 'knighted' by Queen-lookalike Mary Reynolds to the amusement of Sylvester McCoy, during production of *Silver Nemesis* (1988); John is serenaded by a Marilyn Monroe lookalike, on holiday in Hawaii in February 1988; John at a convention with Wendy Padbury in 1990; Former Doctors Peter Davison, Colin Baker, Jon Pertwee and Sylvester McCoy are reunited in the early 1990s.

Above left: Gary and John in San Francisco in 1988.

Above right: Tom Baker goes nose-to-nose with Gary.

Below: John's toolbox, which was given to Stephen, was originally a prop in *The Visitation* (1982).

"I first met John in 1993," says TV and radio presenter Stephen Cranford. "I used to be a police officer in Brighton. One of my colleagues was doing house-to-house enquiries in Saltdean and at one house he met this man who'd been involved in *Doctor Who*. My colleague knew I was a fan and said, 'Oh, I know someone who'd like to meet you.'

"So round I went. I was 21, in police uniform, and I think John and [his partner] Gary Downie thought it was hilarious that I just turned up at their door. I was trying not to be too much of a geeky fanboy but John was very kind. We swapped details but I never thought I'd see him again – it was just a nice one-off meeting.

"Then a few weeks later he rang to ask me over for dinner," Stephen continues. "I remember him being fascinated by my work for the police. I also knew there were people who'd only talk to him about *Doctor Who*, so I tried not to do that too much – and I think he found that refreshing. We got on, and he and Gary then came for dinner at mine and it just blossomed from there. Because I was his local beat officer, John became useful as what we called a 'tea stop' – where you could call in to use the loo. I also started going to his parties and meeting people he'd worked with. That could be a bit daunting as a fan. I remember Wendy Padbury introducing herself and all I could think was, 'I know! You're Zoe Heriot!' But I obviously didn't embarrass myself too much, as I got invited back!"

> **"JOHN WAS THE ABSOLUTE PERFECT HOST, MAKING SURE EVERYONE ELSE WAS LOOKED AFTER."**

The friendship with John developed. "To be perfectly honest, he almost became a guardian to me. While I was in the police force, I came out as gay. I've got wonderful parents but my dad, even though he was lovely about it, didn't know what to do or say. John stepped in there and was just amazing. He and Gary looked after me. I used to say they were like my other parents."

What were John and Gary like as a couple? "It was a very strange relationship. As I'm sure you know, Gary could be quite vicious sometimes and he was very protective of John. They were absolutely besotted with each other but occasionally they'd have these ridiculous rows. After one row, Gary walked out on John and drove off to their house in London. When he got there, John rang him to say, 'Your dinner's ready.' And Gary drove all the way back. That was it; the fight was over."

Although Gary could be difficult, it's John's kindness that Stephen remembers. "I moved house a few times, and John would always offer to carry boxes – which few other people ever did. But that sort of thing worked both ways and, because I was quite good at DIY, I was always doing jobs for them – tiling, decorating or putting in a basin. John had a toolbox but never used it and ended up giving it to me. It's a normal, metal toolbox but sprayed orange and silver by the BBC visual effects team. It's the toolbox Nyssa uses in *The Visitation* [1982] when she's building the device to destroy the android!"

That's quite a gift for a fan.

"I don't think he even thought of it like that. But whenever I turned up with my toolbox, John would always rustle up a meal. You never left John's house hungry. Even when he came round to my place, I wasn't much of a cook so he'd rifle through my cupboards and create something. He would have been great on *Ready Steady Cook*. John was the absolute perfect host, making sure everyone else was looked after – even if that meant he sometimes forgot to eat anything himself. And he had this lovely phrase: he used to hold up an empty glass and say, 'Don't these glasses sparkle when they're empty?' It was his way of saying, 'Oi, I need a top up.'"

It wasn't just a series of parties, though. "We used to phone each other all the time," says Stephen. →

Above left: John at home with Nicholas Courtney, Tom Baker and a celebratory cake.

Above right: John plays the perfect host at a New Year's Eve party in 1998.

Right: Guests at John's New Year's Eve party included *Doctor Who* director Fiona Cumming and her husband, production manager Ian Fraser.

Below left: John and Gary with *EastEnders* actress June Brown.

Below right: John at a PanoptiCon event in 1997, with Stephen Cranford and former *Doctor Who* guest star Jacqueline Pearce.

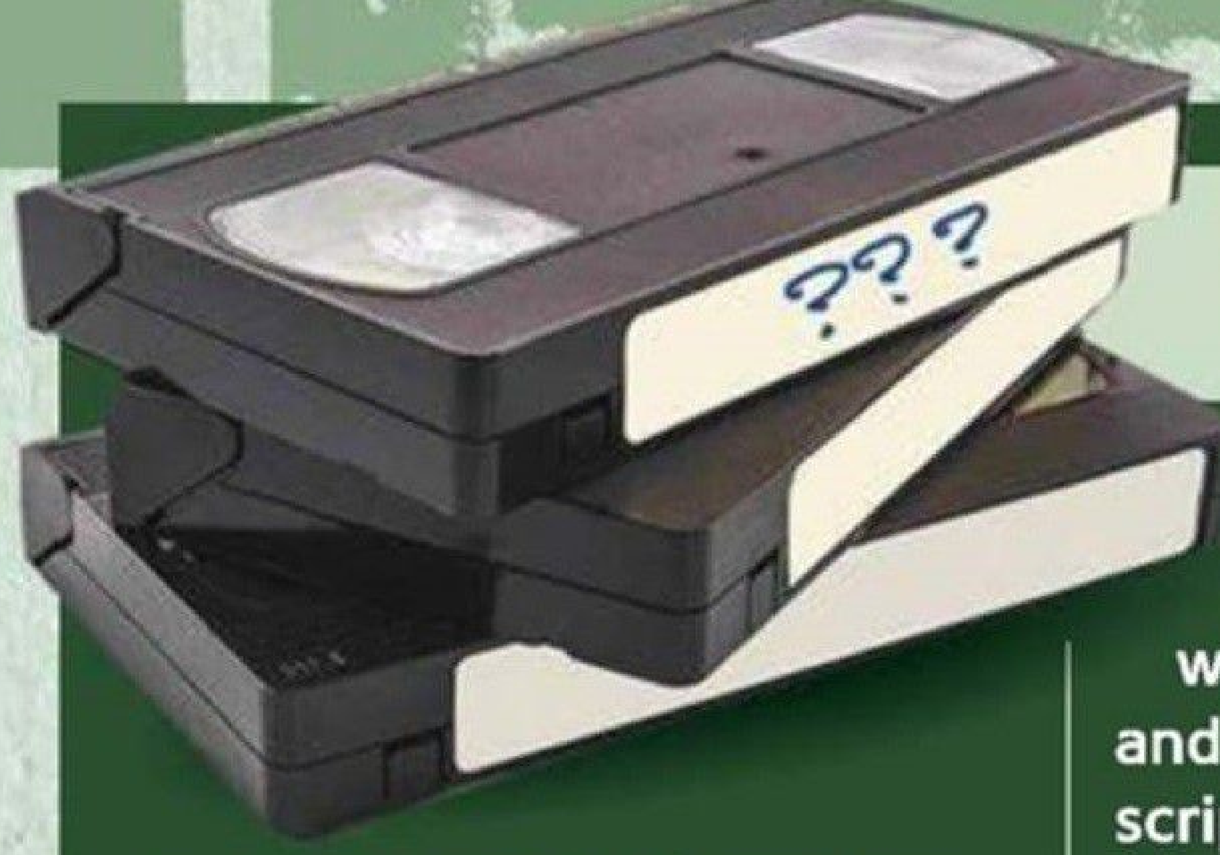
→ "I still remember his number – 301990. But if you rang him at certain times, he'd just tell you, '*Coronation Street*'s on.' And that would be it – you didn't interrupt that sacred programme. Then he'd ring back half an hour later and be all, 'Hi! How are you?'" Famously, in 1989 *Doctor Who* was scheduled directly opposite John's beloved soap opera. "Yes, they were pawns in the ratings game. *Doctor Who* lost and they used that as an excuse to cancel it." So would John's loyalties have been tested? "Oh no," says Stephen, laughing. "No doubt John would have watched *Corrie*! I mean, as producer he would already have seen 'the *Who*', as he called it. So inevitably, he would have been watching ITV!"

Even so, John supported Stephen's own activities as a *Doctor Who* fan. "I'd go with him to conventions, or if I was already there anyway he'd let me skip queues or go with him into the green room. I was also part of a group making a fan film called *Devious*, and he thought it was fun to come along and get a photograph of himself on our set. He even put us in touch with Jon Pertwee, who agreed to be in the film. John negotiated terms and typed up the contract. He didn't have to do any of that; there was nothing in it for him. Again, when I became disenchanted with the police and wanted to work in broadcasting, John helped me film a showreel video, said he'd represent me and put me in touch with people. He was just a very kind man; he liked to be useful and help."

> **"JOHN WAS JUST A VERY KIND MAN; HE LIKED TO BE USEFUL AND HELP."**

At the time, Stephen was painfully aware that other *Doctor Who* fans, who didn't share his friendship with John, viewed the producer differently. "It used to break my heart when I saw stuff in the fan press from people who hated him. I'd think, 'You don't know him.'"

Stephen also knows that John was keen to escape the shadow of *Doctor Who*. "He went for jobs in local radio, where I work now, but didn't get them. He pitched programmes and even made pilots; they were all turned down. [*Doctor Who* director] Fiona Cumming and [production manager] Ian Fraser got jobs teaching television, I think in Amsterdam, and said they'd try to get him some work out there, but it didn't happen." Stephen sighs. "The only thing that kept him going through those years were little *Doctor Who* titbits – the special video sets he produced such as *The Pertwee Years* [1992], and going to conventions. It was sad seeing this very clever and kind man being batted back again and again.



MISSING TREASURES

When John's partner Gary Downie died in 2006, Stephen Cranford and his husband Paul helped to clear the house in Saltdean. There was an awful lot of stuff to be sorted. "When the *Doctor Who* production office closed in 1990 the BBC was going to just dump everything in a skip," he explains. "But John bagged everything up into rubble sacks, and it was all in his garage – bags and bags of paperwork, with scripts going back to *The Romans* [1965]." Stephen has generously shared this material and John's collection of photographs for use on *Doctor Who* DVD and Blu-ray releases.

"John's VHS tapes were more frustrating," he says. "John saved the tapes from the production office but not to preserve what was on them. He watched loads of telly and was out all the time, so he recorded things. To him, those tapes were free blanks. So they're labelled as studio reels or initial edits of *Doctor Who* stories, but a lot of them have *Coronation Street* on them! We've found lots of good things: the Kamelion scene from *The Awakening* [1984], and an extended edit of *Snakedance* [1983] – except it's been taped over, so we've only got the last few minutes of Part Four. There's about 35 minutes of material from *Planet of Fire* [1984]. But, for example, there's a tape labelled as three hours of studio reel from the recording of *Vengeance on Varos* [1985], and he taped over it with [the 1967 film] *Doctor Dolittle*. Typical John!"

"It did frustrate me," Stephen continues. "He and Gary needn't have worried about money. They had this three-storey house in London which, when I knew them, was standing empty. I didn't go there often but I remember it was huge; there were two lounges and a massive garden. And on the mantelpiece he had the little figurines from *The Five Doctors* [1983]. John and Gary had all sorts of *Doctor Who* props. They'd say, 'This is our pension' – but I don't think anything was sold until after John died. And he could have rented out that house and lived off the income."

As a producer, John had a reputation for being very shrewd with money. "Exactly," says Stephen. "He'd have sorted it all out had it been for anyone else but himself."

Work wasn't the only pressure on John. "He was an only child and very close to his parents – he was always up seeing them in Birmingham. When his father died, there was really only John to deal with things. They moved his mum into a nursing home in Saltdean, which made things a little easier. Then, around 2000, Gary got cancer and that just broke John. He went through this awful depression, and though he'd always liked to drink vodka and Fanta – terrible stuff – this was when he really hit the alcohol. Unfortunately, that just did for his liver.

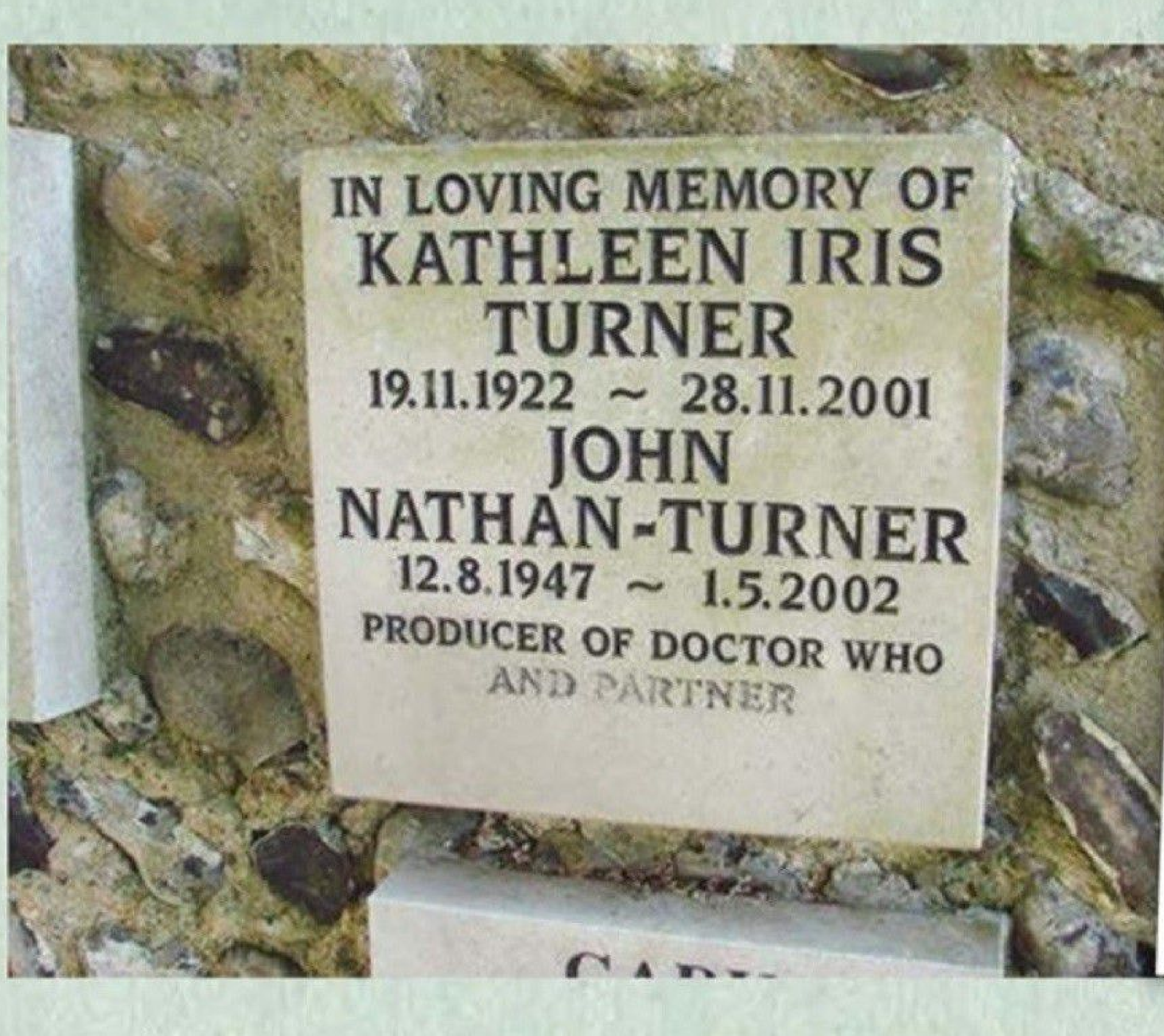
"When Gary went into remission, it was clear John was going downhill. The roles were reversed and Gary had to look after him. Then John's mum died at the end of 2001, while he was really not well, and that loss really affected him. He and Gary went away to their house in Spain for a holiday, where John was bitten by an insect. For anyone else, that would have just been a red spot for a few days. But John's immune system was shot and he got blood poisoning.

"I had a party for my 30th birthday in February 2002. John was there and you could see he was ill – in the photographs he's yellow – but he didn't let on how bad it had got. And you know what it's like at a party, you can't talk to everyone properly. I wish I had. I wish I'd hugged him. It was the last time I saw him. We spoke a few times on the phone after that but I didn't realise – he still didn't say. Then in May, Gary rang to tell me John had died.

"John always thought he'd be known as the person who killed *Doctor Who*," says Stephen. "I so wish that he could have seen it come back and be such a success. He'd have loved it. I also wish that he could see what I'm doing now. With his encouragement, I started working in radio just before he died. But he used to find the shopping channel, QVC, hysterical – all that off-the-cuff talking, live on air. And I now work as a presenter there. I can just imagine how he'd have laughed." **DWM**

You can follow Stephen on Twitter at *@SBCranford*

Brighton Hove
Eastbourne via Seaford 12
JOHN NATHAN-TURNER
Coaster
BX15 DNO
937



Above right: John's dog Pepsi, snoozing in front of a stack of VHS tapes.

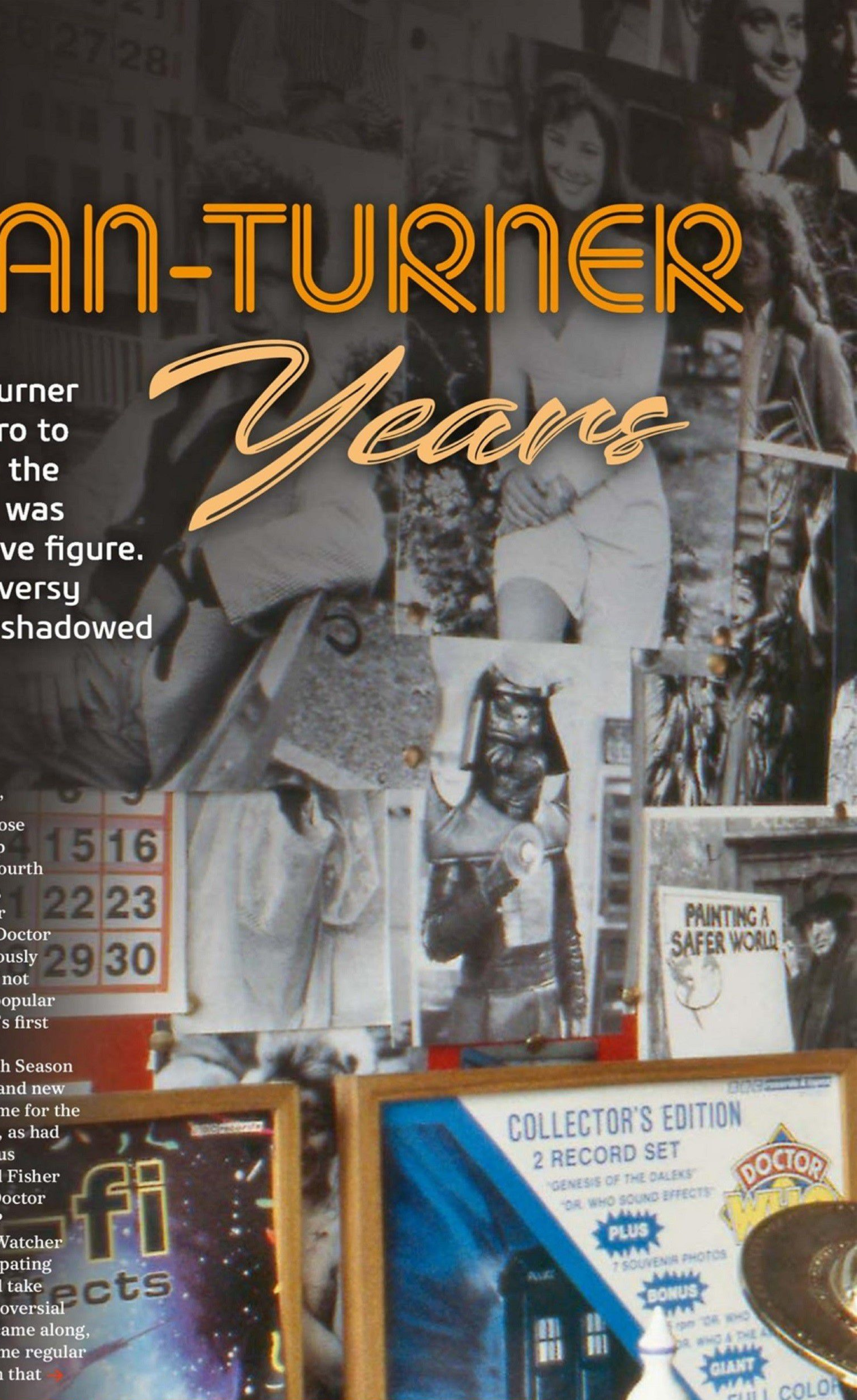
Below left: The Brighton and Hove bus which is dedicated to JNT.

Bottom left: John is buried with his mother Kathleen and his partner Gary.

Bottom right: Former *Doctor Who* guest star Hugh Lloyd and John at Stephen's 30th birthday party in February 2002. Sadly, this was the last time Stephen saw John.

Photos from JNT's collection courtesy of Stephen Cranford.

The NATHAN-TURNER Years


PAINTING A SAFER WORLD
COLLECTOR'S EDITION
2 RECORD SET
"GENESIS OF THE DALEKS"
"DR. WHO SOUND EFFECTS"
PLUS
7 SOUVENIR PHOTOS
BONUS
GIANT
FULL COLOR POSTER
ALL INCLUDED
DOCTOR WHO
PRODUCER

Producer John Nathan-Turner began the 1980s as a hero to *Doctor Who* fans, but by the middle of the decade he was seen by many as a divisive figure. Has the enduring controversy surrounding his era overshadowed its greatest successes?

Feature by **WILLIAM FOWLER**

"He was the Doctor all the time."

An androgynous figure, whose features appear to be made up of powder, merges with the Fourth Doctor as he lies on the grass, apparently dead. The Watcher entering and fusing with the Doctor in *Logopolis* (1981) was, in retrospect, a curiously apt occurrence, coming as it did at the end of not just Tom Baker's reign as arguably the most popular Doctor to date, but also John Nathan-Turner's first year as the show's producer.

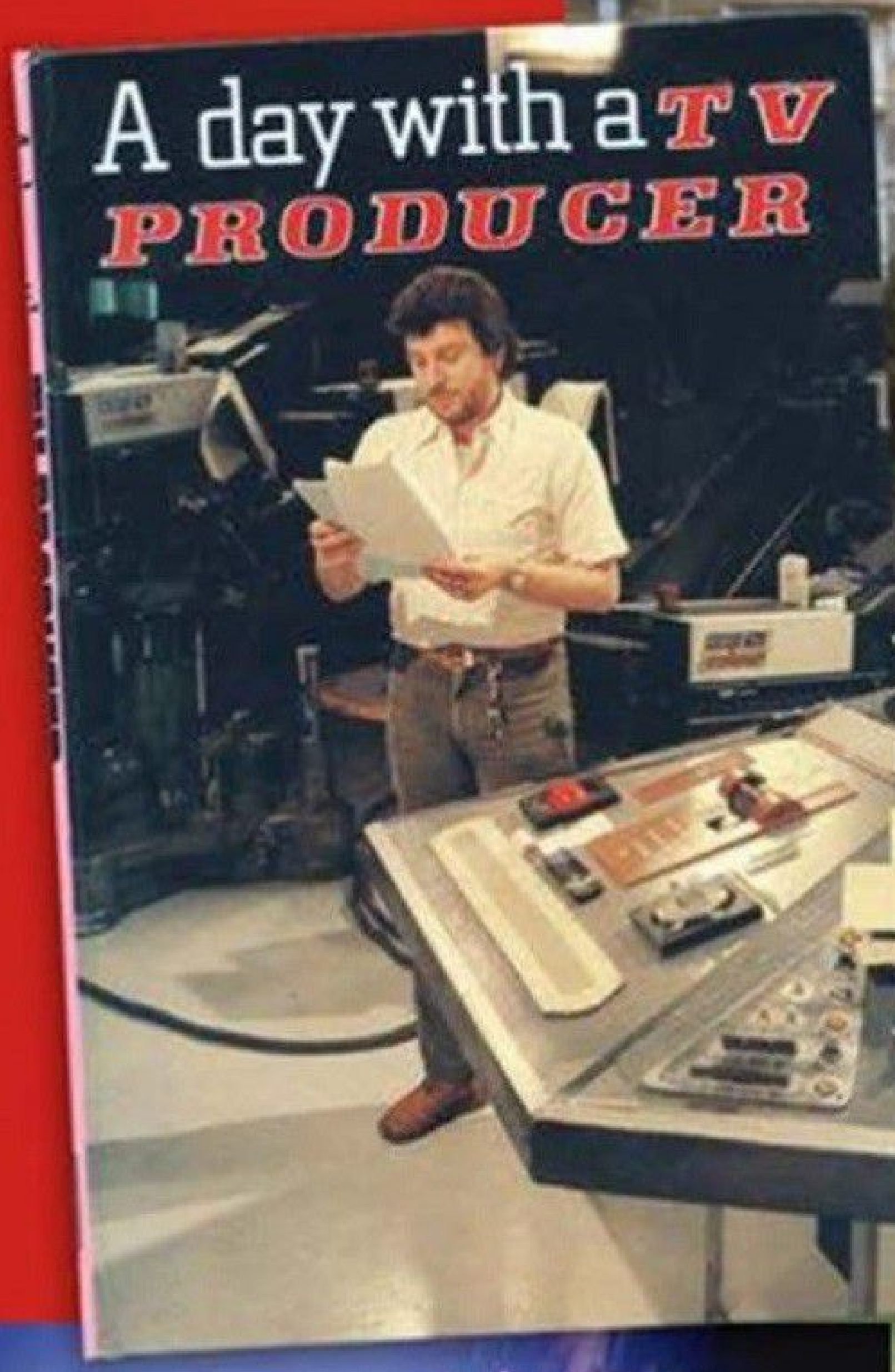
JNT had introduced noticeable changes with Season 18 (1980-81), including a new title sequence and new music, together with a suitably opulent costume for the leading man. Yet Baker had still been in place, as had long-running companions Romana and K9, plus several old-school writers, among them David Fisher and Terrance Dicks. But with the passing of Doctor number four... well, what would happen next?

The Watcher had evoked the intergalactic Watcher race from Marvel Comics in addition to anticipating the increasing amount of 'viewing' that would take place in the show itself. There would be controversial flashbacks and, by the time the Sixth Doctor came along, screens and people viewing them would become regular fixtures. This was to be part of the new broom that →

DOCTOR WHO
TIME-FLIGHT
PETER GRIMWADE

Opposite page: Pictures from John Nathan-Turner's collection showing Peter Davison during the filming of *Castrovalva* and at an early photocall in 1981.
Photos courtesy of Stephen Cranford.

Below: John Nathan-Turner, pictured in the *Doctor Who* production office at Threshold House in 1984.



POLICE PUBLIC CALL BOX

Top left: Graham Rickard's 1980 book *A Day with a TV Producer* documented some of the behind-the-scenes work on JNT's first series.

Above left: The TARDIS is drawn towards a space station in the impressive opening sequence from Part One of *The Trial of a Time Lord* (1986).

Above right: Sarah Sutton (as Nyssa), Peter Davison (the Doctor), Matthew Waterhouse (Adric) and Janet Fielding (Tegan) in a publicity shot for *Black Orchid* (1982), a story from JNT's second series as producer.

Below: Sontarans Stike (Clinton Greyn) and Varl (Tim Reynham) in *The Two Doctors* (1985). Location filming for the story took place in Seville, Spain.

➔ was JNT – the show moving ahead while consciously evoking the past and riffing on itself in post-modern fashion.

The new producer's era would prove to be controversial. In the wake of *Star Wars* (1977) there was a suspicion that British sci fi's reliance on character and eccentricity could no longer cover its in-built budget constraints. Nathan-Turner ploughed ahead and utilised, some would say overstressed, *Doctor Who*'s history as a way of signalling authenticity while nodding to loyal fans. He also continued with his 'clean' sci-fi aesthetic and channelled *Doctor Who*'s character elements into the new TARDIS family surrounding the Fifth Doctor, Peter Davison. The thinking seems to have been to encourage multiple modes of identification; as a result, the whole family – mum, dad, everyone – might enjoy the show, a canny consideration given that most homes only had one television set and as yet no internet. And Tegan's keenness to get away from the whole set-up, plus the melodramatic death of Adric, anticipated modes of television more familiar to today's audiences, particularly recent *Doctor Who*. At times, it was almost like soap opera.

Nathan-Turner brought in new writers and directors to push the show's limits, leading to the first *Doctor Who* scripts written by women – Barbara Clegg's *Enlightenment* (1983) and Rona Munro's *Survival* (1989). There were also bold reimaginings of the show from Christopher Bailey (*Kinda*, 1982; *Snakedance*, 1983) and Stephen Gallagher (*Warriors' Gate*, 1981; *Terminus*, 1983). The challenge remained, however: how far could you take old viewers with you while also doing something new and maintaining the show's status as a BBC favourite?

New director Peter Grimwade gave *Earthshock* (1982) a cinematic pace and in the process revived the Cybermen to terrifying effect. Along with Graeme Harper (who first directed for the show with *The Caves of Androzani*, 1984), Grimwade created memorable new adventures for the long-running series, proving that *Doctor Who*'s glory days weren't just in the past.

Key to this new approach was JNT's desire to take the show out of its studio-based environment and move away from the look of previous decades. The fact that he'd previously been *Doctor Who*'s production unit manager (suggesting, and indeed budgeting, the Paris shoot for 1979's *City of Death*) and before that a floor assistant (going back a further ten years, to *The Space Pirates*) meant that he knew his way around the BBC machine – valuable experience to draw upon in realising his new vision for the show.

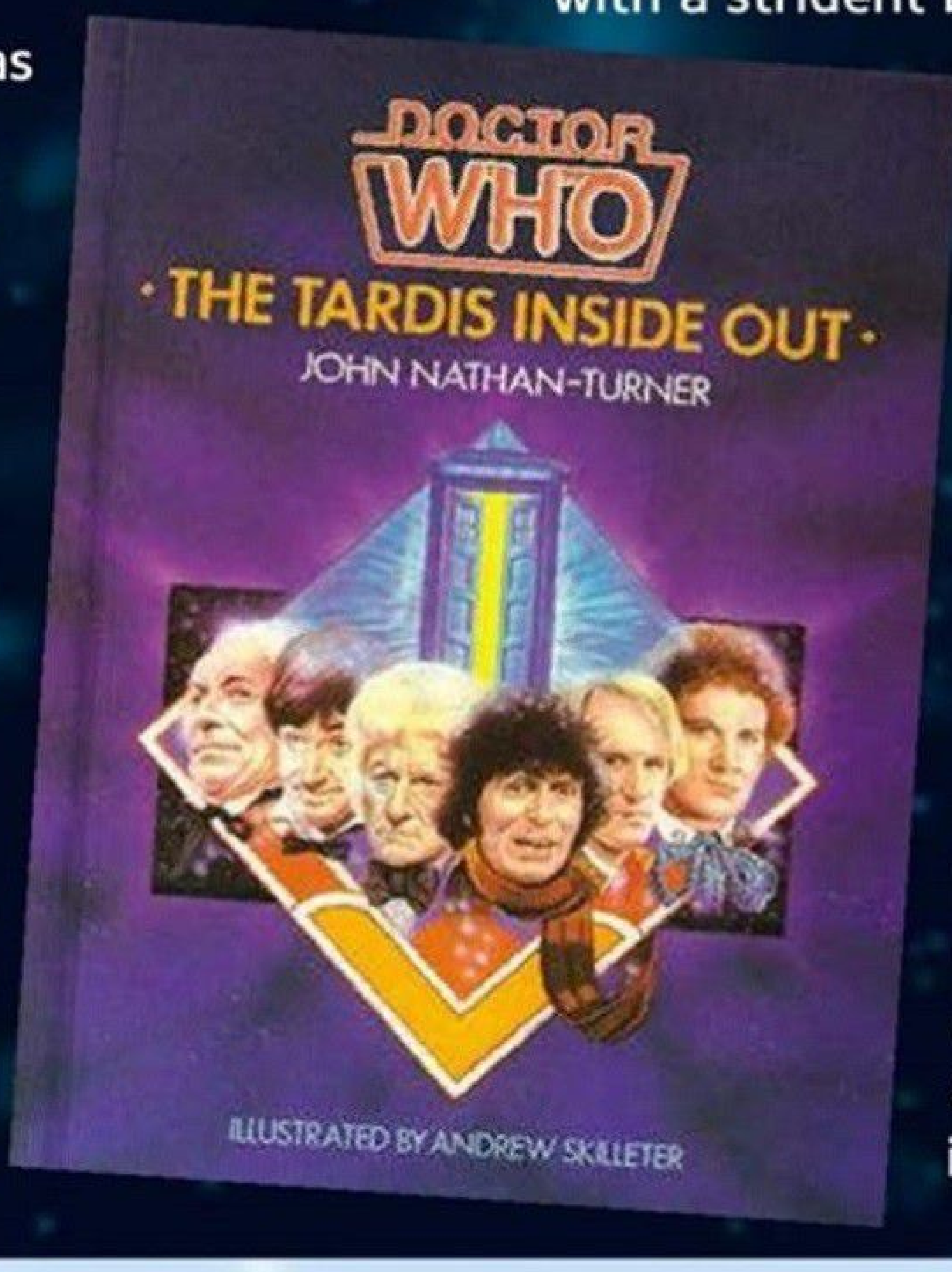
Nathan-Turner's splicing together of old and new introduced some novelties. The Sontarans… in Seville! The Doctor and Omega running around… Amsterdam! JNT also pushed for fresh looks and the use of innovative technology. Bright lights, better cameras and an improvement in the use of CSO (Colour Separation Overlay: the BBC's equivalent of today's green screen) all served to make the show look vibrant and punchy. The ambitious producer also delivered the visionary dream sequence in *Kinda*, the stunning 35mm space-travel opening to *The Trial of a Time Lord* (1986), the experimental CGI title sequence for the Seventh Doctor, and the digital compositing work in *Time and the Rani* (1987). All these details, and more,

A SIGNATURE CREATIVE

John Nathan-Turner: written out in full, with confidence, and underlined. JNT's name and signature graced several books in the 1980s, including *The Doctor Who Technical Manual* and more. It was almost as though his name was a guarantee of each publication's official status.

The Two Doctors novelisation was introduced by JNT, and *The Companions* and *The TARDIS Inside Out* were actually written by him. In addition to his beard and fondness for Hawaiian shirts, JNT's signature was a strong part of the aggressive visual branding he impressed upon the show. With its hard line coming down from the 'T' and bisecting an assertive underlining flourish, then linking with a strident bridge over each of his initials, his autograph was remarkably like a logo – yet he rarely shortened it to the snappier 'JNT'.

By literally stamping his signature on numerous books and magazines, JNT marked the series as a personal – almost an individually authored – concern. In retrospect this unfortunately provided ammunition for his critics as *Doctor Who* entered its more difficult years.



John Nathan Turner

pushed the limits of the show when it was still, in theory, being made according to the strictures of 1950s television – ie, recorded as live in a multi-camera studio set-up with location work captured on film, and with budgets in decline.

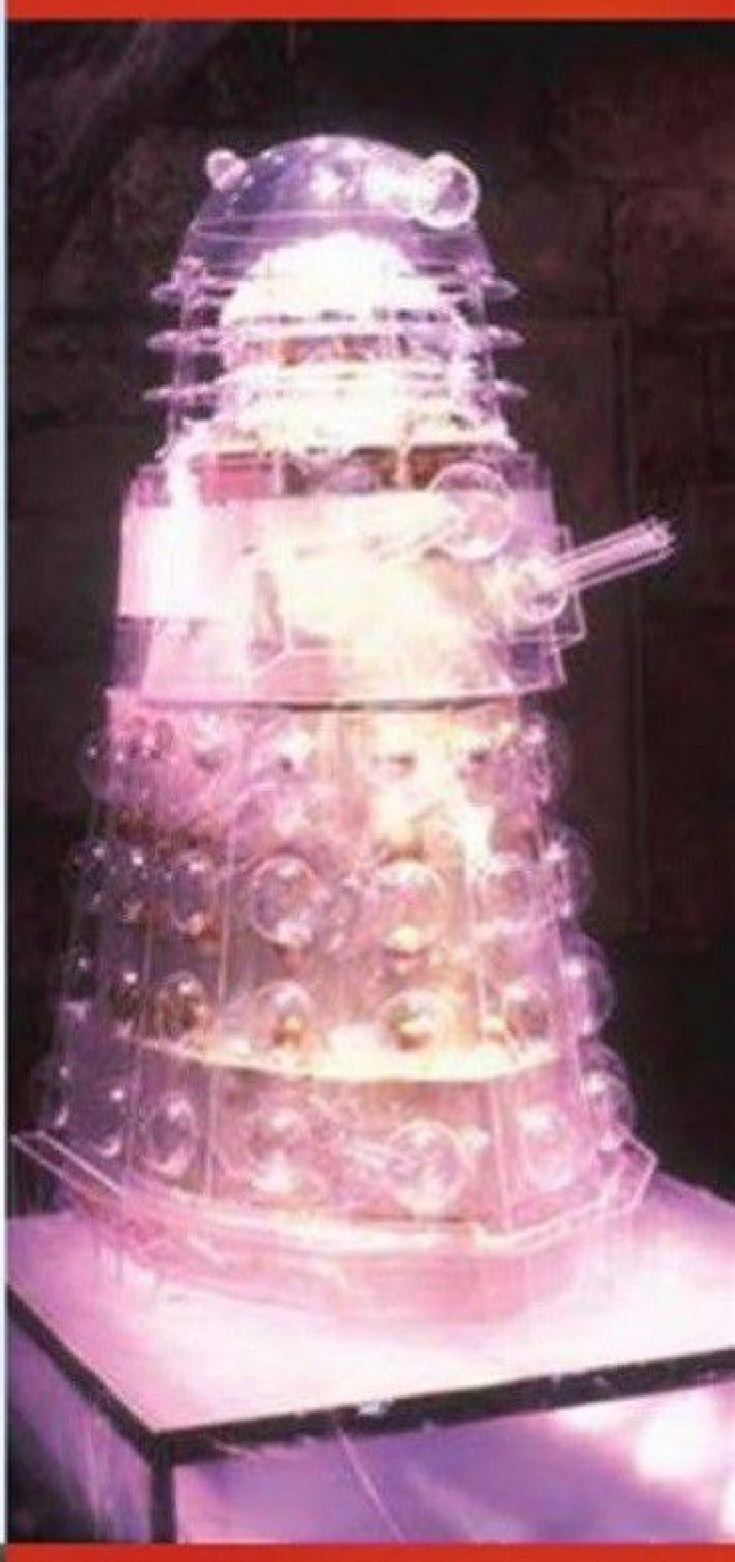
It was perhaps the triple success of *Doctor Who*'s 20th anniversary, 1983's *The Five Doctors* and the early 1980s' archive repeats that encouraged JNT's self-referential tendencies. Season 20 boasted an element from the show's past in every story, while Season 21 revived a number of familiar foes. Flashbacks in serials such as *Logopolis*, *Earthshock* and *Mawdryn Undead* (1983) also delighted fans. Should JNT have moved on while his stock was high? When Peter Davison was also thinking of making a move, finally doing so with *The Caves of Androzani* (1984)? There would have been a certain symmetry, with acclaimed 1960s/70s writer Robert Holmes returning to the fold to deliver Davison's farewell story.

The new ideas hadn't run out, however. Indeed, Nathan-Turner came back with a boldly experimental, forward-looking approach for the Sixth Doctor. The costume imposed on actor Colin Baker may have been over-the-top but it signalled the desire for iconoclasm and a new direction. Outright nihilism, body-horror violence and a resistance to authority figures erupted in a run of stories that shook up both the regular audience and self-appointed television watchdog Mary Whitehouse. The universe that JNT and his team were creating was more nuanced than *Doctor Who* was used to and the distinctions between heroes and villains were getting complicated. The self-reflexive qualities that JNT was so keen on also acquired powerful political perspectives. As Steve Redford remarked in a 1985 issue of the fanzine *Shada*, "*Vengeance on Varos* was a story for today – hard hitting and made to make people think about the power of video and what it could become. Not only that, it was a good yarn, skilfully told."

NATHAN-TURNER CAME BACK WITH A BOLDLY EXPERIMENTAL APPROACH FOR THE SIXTH DOCTOR.

Nathan-Turner worked closely with Colin Baker in reconceptualising the Doctor. When Baker's energies harmonised with the scenario and the actors around him, the results could be electrifying. There was also a sense that Baker's morally ambiguous Doctor – someone who would rescue a creature in distress in 1985's *Attack of the Cybermen* for the accolades, not for the sake of doing good – would have been more successful if the universe in which he travelled were less morally grey. There was little contrast for such an abrasive Doctor to play off, and in some cases the narratives began to feel opaque. This was even true of a script by Robert Holmes, who wrote the first four episodes of *The Trial of a Time Lord*.

The epic 1986 story in which the Holmes script featured was on paper a visionary exploration of this new rendition of the Doctor, manifesting his recent darker tendencies in the form of the Valeyard (played by Michael Jayston). The climactic confrontation between the two evoked both the 1979 classic *Apocalypse Now* and the final episode of the 1967-68 TV series *The Prisoner* – good and evil, via the divided self, confronting and tumbling into →



Top left: *The TARDIS Inside Out*, a history of the series written by JNT and published by Piccadilly Press in 1985. Cover painting by Andrew Skilleter.

Top right: JNT pictured at a convention in Tampa, Florida, in 1985. Photo courtesy of Stephen Cranford.

Above: A transparent Dalek and its gruesome contents in *Revelation of the Daleks* (1985) – an example of the 'body horror' that Mary Whitehouse objected to.

Left: The Doctor (Colin Baker) examines a fallen opponent in Part Two of *Attack of the Cybermen* (1985).

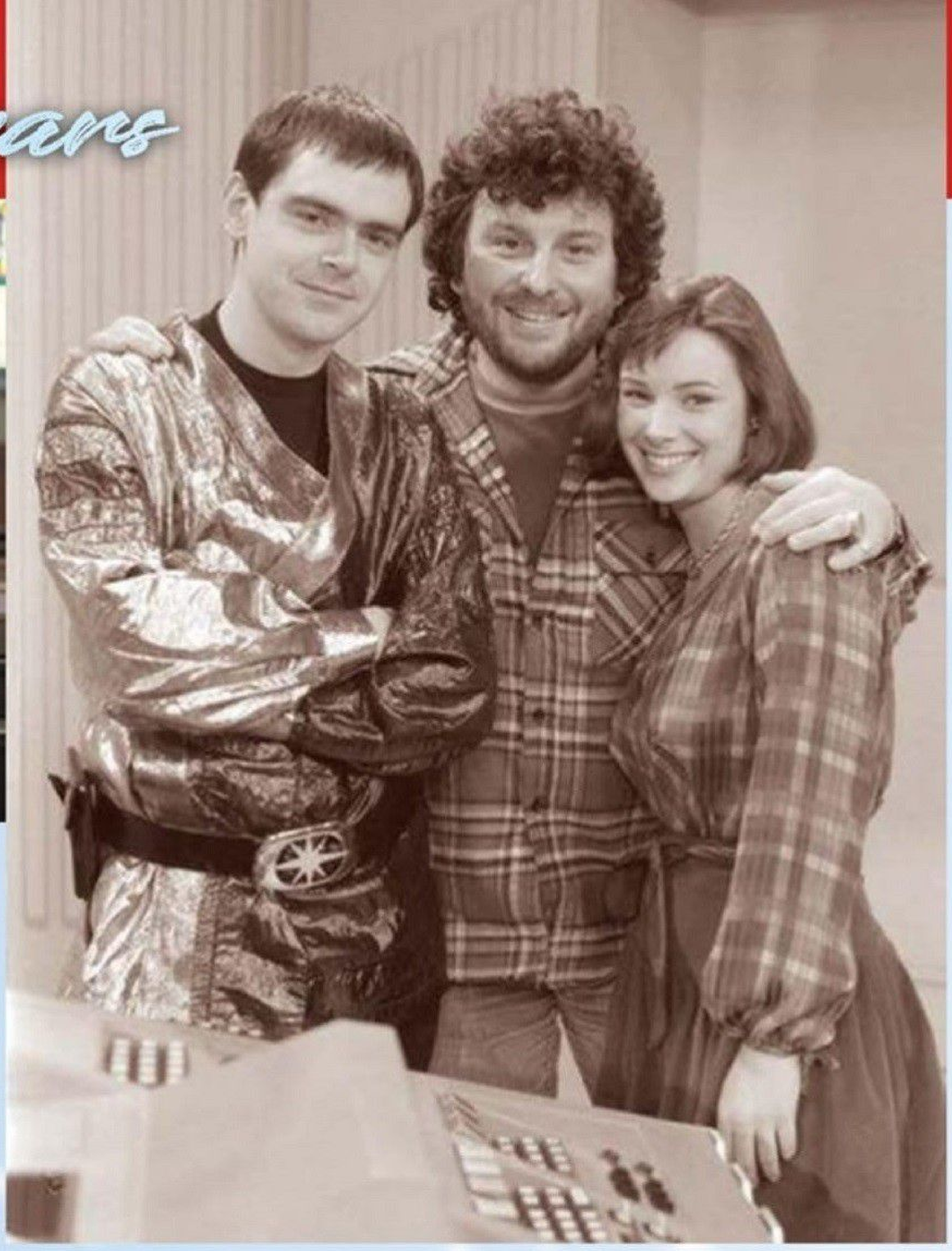
Right: The Doctor (Sylvester McCoy), Ace (Sophie Aldred) and Reverend Wainwright (Nicholas Parsons) in *The Curse of Fenric* (1989).

Far right: Kevin McNally (as Hugo Lang), JNT and Nicola Bryant (Peri) on the TARDIS set during production of *The Twin Dilemma* (1984).

Right inset: Anthony Ainley as the Master in *Survival* (1989), the last story to be broadcast in the series' original run.

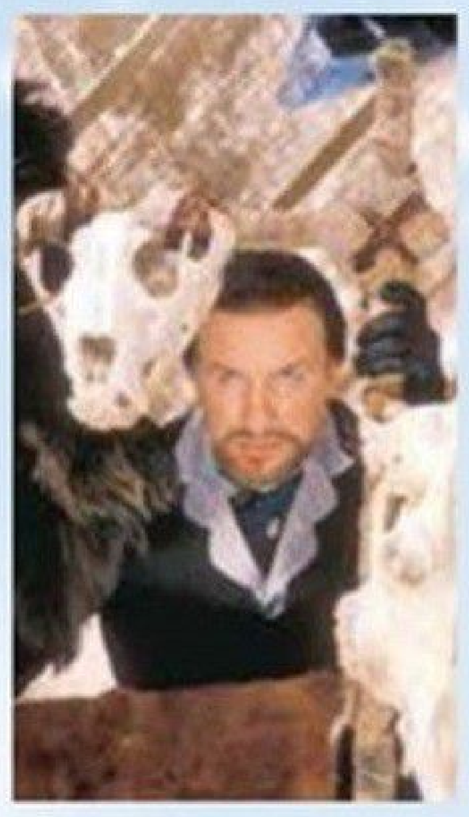
Below left: Steve Strange in the video for Visage's 1980 hit *Fade to Grey*.

Below right: Martin Clunes as Lom in *Snakedance* (1983).



→ each other. For casual viewers, the trial scenes felt sedentary. (After 14 weeks, the Doctor was still in that court room.) For longstanding fans, the idea of the Time Lords putting the Doctor on trial again felt less like evoking former glories and more like déjà vu. It was a symbolic moment when the show appeared to alienate both major factions of its audience.

The show still had some surprises up its sleeve, however, and as Sylvester McCoy began his portrayal of the Seventh Doctor in 1987 it's very much to Nathan-Turner's credit that he gave his incoming script editor, Andrew Cartmel, a relatively free hand, enabling new energies to be introduced and honed. Fresh writers like Ben Aaronovitch, Marc Platt and Ian Briggs turned in complementary, highly dramatic scripts and JNT appeared to have engineered, or at least facilitated, a critical renaissance, reflecting very well on his critical judgment. But had the show lost or indeed sacrificed its cultural centrality? Engaging both fans and a family audience was essential to its regenerative DNA. Nathan-Turner knew this better than anyone.



JNT SOUGHT TO CONTINUALLY REINVENT AND REINVIGORATE THE SERIES.

It was to this end that he sought to continually reinvent and reinvigorate the series. Consistency had never been the hallmark of *Doctor Who* but in this respect JNT proved inspired. John Tulloch and Manuel Alvarado's academic work *Doctor Who: The Unfolding Text* had predicted the demise of the show as early as 1983 – yet JNT pushed several years and regenerations ahead of this supposed expiration date. He balanced the demands of BBC management with the views of fans and the general audience, while his considerable production experience ensured the continued delivery of the show at a point when circumstances were against it.

Of course there was criticism, much of it focused on a perceived drop in standards after the 20th anniversary; fandom was becoming increasingly proactive, with the debates raging across the matured *Doctor Who* Appreciation Society and a handful of hostile fanzines. Stakes were high and emotions brittle at a point when the show was continually threatened with cancellation. It was much easier to direct these feelings of outrage at the ever-visible Nathan-Turner rather than some faceless BBC bureaucrat. And the narrative that was created around JNT at that time haunts his legacy to this day.

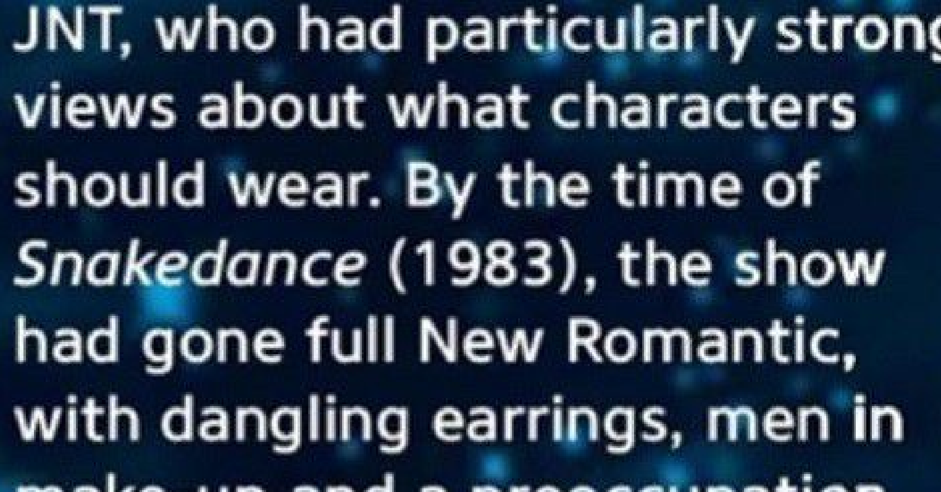
When you break it down, how much of what JNT did was actually bad? The answer from some fanzines of the day was: almost everything. But his decisions were sensible given the pressures from above, and many of his experiments, though risky, proved highly rewarding, expanding the show's possibilities. Without JNT and his creative yet practical working methods, would *Doctor Who* have lasted through the 1980s? Perhaps more importantly, would we still have it today? What it comes down is this. Thanks to John Nathan-Turner, we have a whole host of weird, wonderful and brilliant 1980s television artefacts to revisit and debate. **DWM**

WE'RE IN FASHION

There were moptops and Swinging London clubs in 1960s *Doctor Who* and glam feathered haircuts in the following decade. In the 1980s... well, John Nathan-Turner didn't always get it right, but he did make a point of reflecting contemporary fashions; indeed, with its crisp new sci-fi aesthetic *Doctor Who* sometimes resembled one of the less lavish music videos of the era.

Monitoring the work of costume designers and the make-up department, it's clear that the look of the show was very important to JNT, who had particularly strong views about what characters should wear. By the time of *Snakedance* (1983), the show had gone full New Romantic, with dangling earrings, men in make-up and a preoccupation with mirrors and dark interiors that referenced Visage's *Fade to Grey* video and the experimental film scene surrounding avant-garde director Derek Jarman. The recently restored location inserts from *Black Orchid* (1982) and other stories also reveal a love of brightness and vivid colour.

JNT's era could be characterised by its flair for costume and dressing-up, and in this sense he was absolutely in tune with the decade in which he worked.



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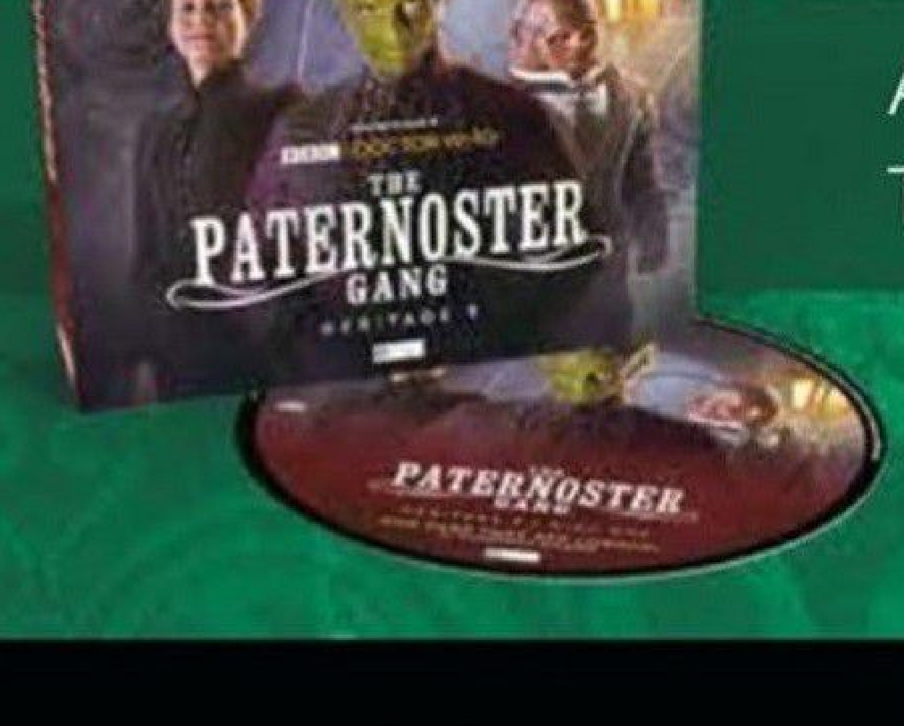


Somewhere There's Danger...

Andrew Cartmel script-edited the final three seasons of 1980s *Doctor Who*, opposite a producer who was, he says, "always willing to give me enough rope"...

Interview by **BENJAMIN COOK**

Opposite page: John Nathan-Turner oversees the press conference introducing Sylvester McCoy as the new Doctor on Monday 2 March 1987.

Below left: Andrew Cartmel with a couple of Tetrap heads, on location for *Time and the Rani* in April 1987. Photo © Mike Tucker.

Below right: The BBC press release announcing Sylvester McCoy's casting.

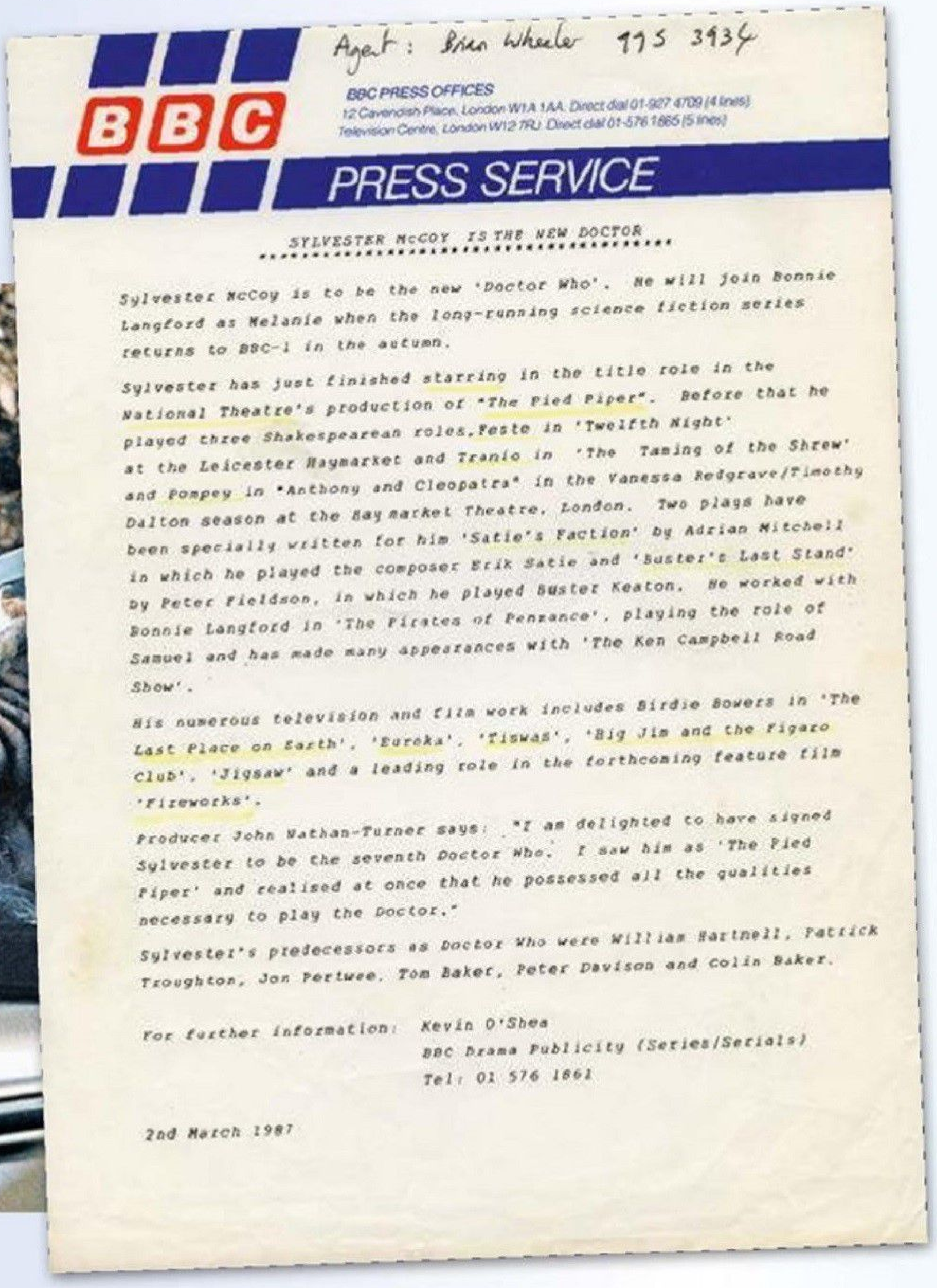
By Christmas 1986, *Doctor Who*'s producer, John Nathan-Turner, had been persuaded to stay for an unprecedented seventh season. But the show was in urgent need of a script editor – the 'story showrunner' to JNT's 'production showrunner'.

John's agent, Richard Wakely, recommended one of his newest clients, the 28-year-old Andrew Cartmel, an aspiring writer who had attended workshops at the BBC's Script Unit, which had been impressed by unsolicited scripts that he'd sent in.

"I read an awful lot of his stuff, which I thought was smashing," Nathan-Turner told **Doctor Who Magazine** in 1987. "We met to find out whether he'd be interested in finding out more about television as a script editor, and he leapt at it." At the job interview: "We sat and chatted about *Doctor Who* and a sparky conversation happened. There were things we agreed on, things we disagreed on, and things that sent us off on tangents, and really that's the best kind of environment for a producer to work in. If he has a script editor who totally agrees with everything he says, or totally disagrees with everything, it becomes a stifling of everyone's talent. Andrew and I very definitely sparked, and so we went through some ideas for the new season."

Andrew's predecessor, Eric Saward, had made a tumultuous exit a few months earlier. (See **DWM**'s interview with Eric last issue.) "The gossip was that John and Eric had had a falling out," recalls Andrew, when we meet in a Notting Hill café one sun-drenched lunchtime in May. "I did ask John about it, and I remember he grew very serious and peered at me and said, 'Why do you ask?' I think I said something like, 'Well, I want to avoid anything similar happening between you and me.' The general impression I got was that it had been a real pressure cooker of a situation, in a high-stress environment, and I'd heard that Eric had taken [*Doctor Who* writer] Robert Holmes' death [in May 1986] very hard."

After five years in the job, it had all got too much for Eric to endure. For Andrew, hearing what had happened must have been like moving into a new house and finding a warning scrawled on the wall by the previous occupant, telling him to 'GET OUT! RUN!'...? "No, no, that never gave me a moment's worry," he says, laughing. "It felt like a different situation, and I felt like a different person, so I didn't really think that we could fall into that same pattern. Other things worried me, but certainly never that." →



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PRESS SERVICE

SYLVESTER McCOY IS THE NEW DOCTOR
****

Sylvester McCoy is to be the new 'Doctor Who'. He will join Bonnie
Langford as Melanie when the long-running science fiction series
returns to BBC-1 in the autumn.

Sylvester has just finished starring in the title role in the
National Theatre's production of "The Pied Piper". Before that he
played three Shakespearean roles, Feste in 'Twelfth Night'
at the Leicester Haymarket and Tranio in 'The Taming of the Shrew'
and Pompey in "Anthony and Cleopatra" in the Vanessa Redgrave/Timothy
Dalton season at the Haymarket Theatre, London. Two plays have
been specially written for him 'Satie's Faction' by Adrian Mitchell
in which he played the composer Erik Satie and 'Buster's Last Stand'
by Peter Fieldson, in which he played Buster Keaton. He worked with
Bonnie Langford in 'The Pirates of Penzance', playing the role of
Samuel and has made many appearances with 'The Ken Campbell Road
Show'.

His numerous television and film work includes Birdie Bowers in 'The
Last Place on Earth', 'Eureka', 'Tiswas', 'Big Jim and the Figaro
Club', 'Jigsaw' and a leading role in the forthcoming feature film
'Fireworks'.

Producer John Nathan-Turner says: "I am delighted to have signed
Sylvester to be the seventh Doctor Who. I saw him as 'The Pied
Piper' and realised at once that he possessed all the qualities
necessary to play the Doctor."

Sylvester's predecessors as Doctor Who were William Hartnell, Patrick
Troughton, Jon Pertwee, Tom Baker, Peter Davison and Colin Baker.

For further information: Kevin O'Shea
BBC Drama Publicity (Series/Serials)
Tel: 01 576 1861

2nd March 1987

“ANDREW AND I VERY DEFINITELY SPARKED, AND SO WE WENT THROUGH SOME IDEAS FOR THE NEW SEASON.” John Nathan-Turner

Andrew Cartmel

Right: Nathan-Turner on location for *The Curse of Fenric* in April 1989.

Far right: At Aldershot in 1985, preparing for a charity parachute jump – Sean Lane (trainer), Sarah Lee (*Doctor Who*'s production secretary), JNT, Colin Baker, script editor Eric Saward and actor Ian Ogilvy (a friend of Baker's).

→ So what worried him? "Getting the scripts done. Everything was 'hurry, hurry, hurry'. My even bigger worry was Pip and Jane Baker's script [for 1987's *Time and the Rani*, the only Season 24 serial commissioned before Andrew arrived], which I never liked at all, in any degree. That was a real, real ulcer. Pip and Jane were respected writers. They were old-school British TV professionals, and they had done good work in the past. But for what I wanted to do and for *Doctor Who* they were all wrong, and they thought that because I was new I didn't understand anything.

"But John had my back. He spoke with them, patiently explaining that I was the script editor and that I knew what I was doing. It made no difference. They still thought they knew best. But at least John *tried*. He'd fight my corner. I loved him for that."

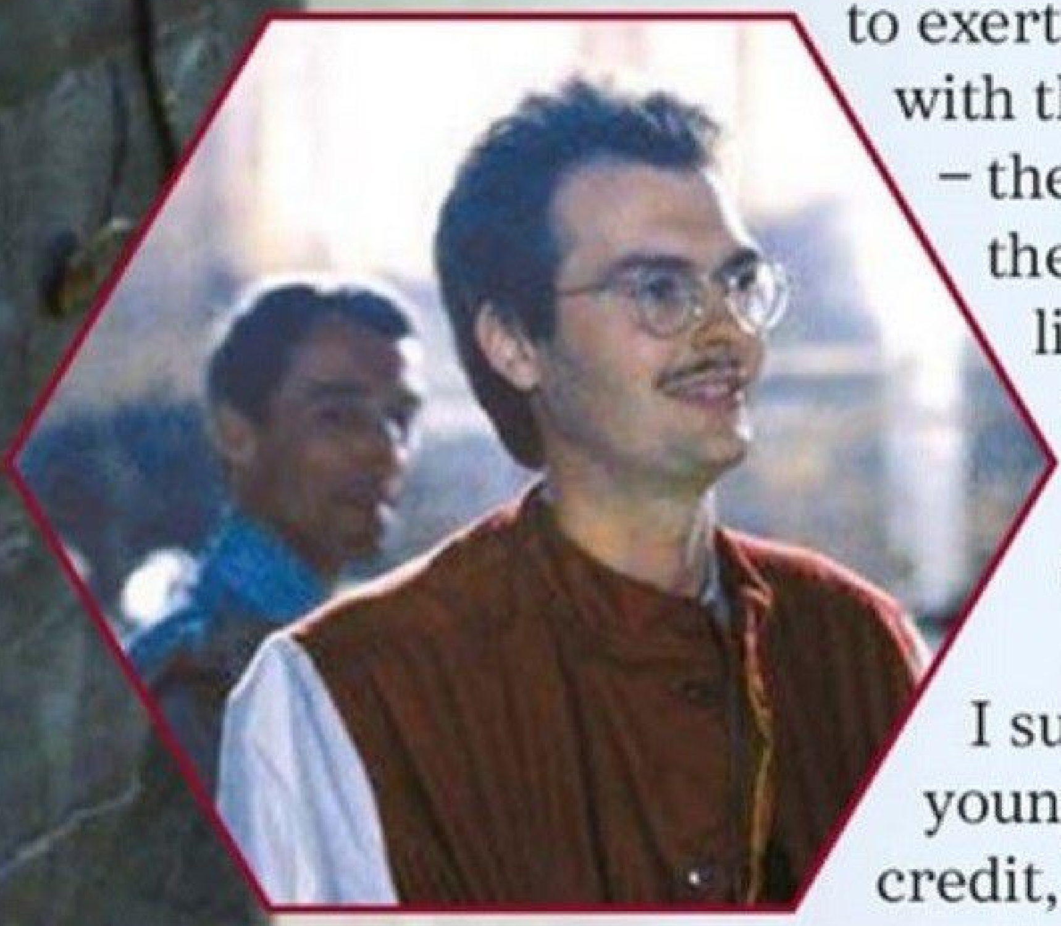
Nathan-Turner produced *Doctor Who* throughout the 1980s. His principal script editors were Christopher H Bidmead (on the show's 1980-81 season, JNT's first as producer), Eric (the 1982-86 seasons) and Andrew (1987-89). This year, **DWM** has interviewed all three. They haven't all been effusive in their praise for the producer, but "I had a much easier run than my predecessors," points out Andrew. "Partly that's because I had a whole new approach, and I think John genuinely respected that.

"Also, John had already been through the mill with Chris and Eric. If he'd just got the job and hired me, I probably would have had as bad a time, because he'd have wanted to exert all that control. People who have children, with the first kid, they're enormously controlling – they want to micromanage everything. But by the time they get to the third or fourth kid it's like, 'Just go do what you want.' I think John was a bit like that with me. The other script editors had broken him in. He'd reached a point where he could relinquish control."

And it only took him seven years. "Well, I suppose the difference was that I was very young and enthusiastic. To give myself a bit of credit, I think he saw that I had a clear vision and that I could bring home the bacon. Those other guys were, to some extent, hardened pros – if not at first, then by the end. Whereas I was like, 'Yay, let's go for it,' and I brought in all these new writers, and I think John responded to that youth and energy and sincerity and our desire to do a great job. John and I had a different outlook and a different energy, but he trusted me. He believed in me. He was aware that I was really pushing the envelope, but he was willing to back me on it, so more power to him. He was always willing to give me enough rope, either to hang myself or to create a fantastic show."

Insets right from top: Andrew in the studio for *Silver Nemesis* (1988), with the story's writer Kevin Clarke in the background; Andrew with Jessica Martin (in costume as Mags) during production of *The Greatest Show in the Galaxy* (1988-89).

Photos © Mike Tucker.



WEIRD SCIENCE

"JOHN WAS AWARE THAT I WAS PUSHING THE ENVELOPE, BUT HE WAS WILLING TO BACK ME ON IT, SO MORE POWER TO HIM."

THE WRITE STUFF

Of the 29 credited writers during John Nathan-Turner's decade as producer, 26 had never written for the show before. Some had never – or barely – even written for TV before, including script editor Eric Saward.

"John had this thing about using new writers," says Eric. "That's sort of fine in principle, as long as they can do it, but also it meant that, for him, he'd have somebody who was much more controllable than a hard old Robert Holmes type who could kick through anything he wanted. John liked to be able to control everybody. So it was the right idea, of trying new people, but it was the wrong show, I think. *EastEnders* hadn't started till I'd more or less left, but you get a lot of new writers working on a show like that, which is a much better idea."

But Eric's successor couldn't disagree more: "All those brilliant new writers?" marvels Andrew Cartmel. "That's one of John's greatest legacies. Mine too, I hope, because I came in and commissioned a whole bunch of writers who'd not only never done *Doctor Who*, but also never done *television* before. But it was a lot of work. I'd set myself up by doing that. I *had* to succeed. But John was, as almost always, unwavering in his support.

"We were flying in the face of all received wisdom about how you commission a TV show, but more power to John and me for unleashing those writers on the world. Wonderful scripts by great writers. And more power to the writers for being so talented."

When Andrew joined the production team in January 1987, what were his impressions of *Doctor Who*? "It had been in decline, hadn't it?" Viewing figures for the 1986 run were down, on average, more than two million per episode on the year before. "But I hadn't seen any of those episodes," confesses Andrew, "and I didn't have any brief to change anything." He didn't feel it was his job to 'fix' the show? "No, I had a brief just to do the job, get along with John, be a good script editor."

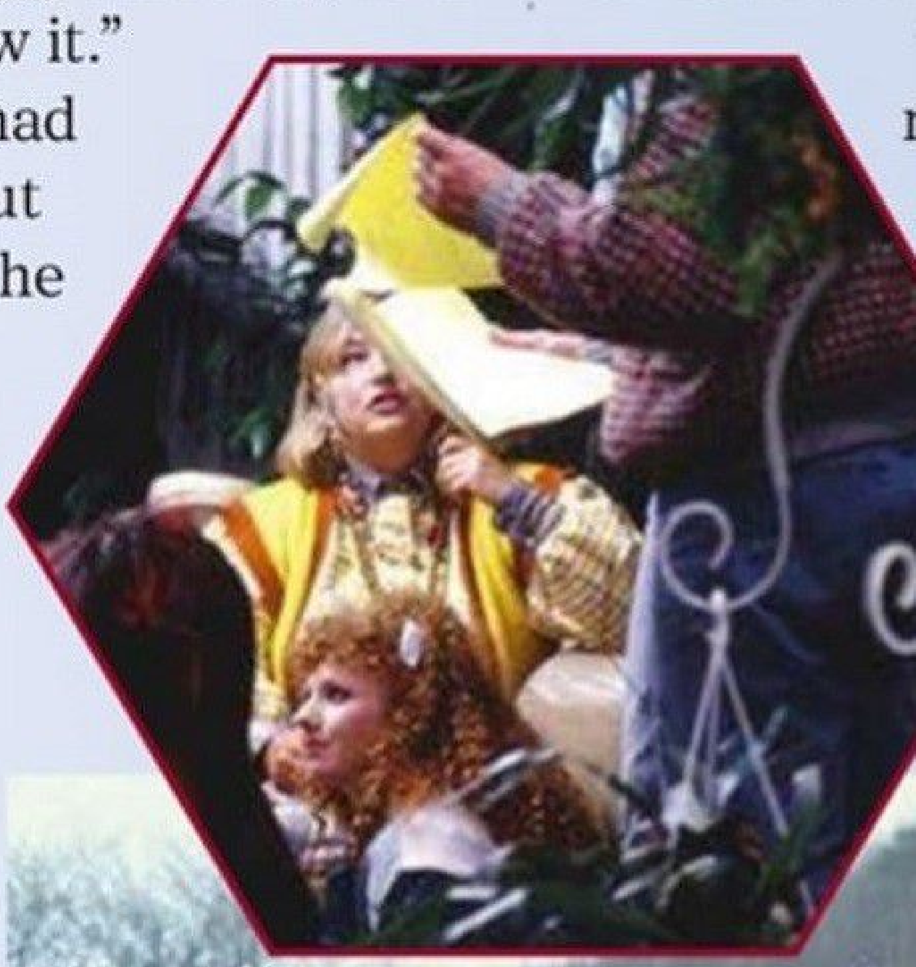
Did John have any input into the scripts? "*I* did the scripts," insists Andrew. "He would have to sign off on them and be happy, but within those constraints I had total control. John would choose the director and the actors, which was crucial, and he'd sit down with the production associate, who was like the chief accountant, and they'd work out how they were going to pay for things. John was brilliant at numbers, figures, stretching the money. But he wouldn't interfere with the scripts. I'd discuss them with him at an early stage, then I could just get on with it. I remember at one point he actually got angry and said, 'I'm letting you get away with so much!' He knew it."

Would he often get like that? "Well, he had a bad temper and he would snap at you, but not that often. And you couldn't tell when he was going to do it. I attribute it to the fact that he was under incredible pressures. Not just the show, which was an immense, stressful thing, but also in his personal life. His father was seriously ill. He was holding all these things together. He had a really tough existence. And he was a really serious drinker, and that can make you a difficult character. If you drink a lot, it doesn't make you even-tempered. But he was generally a lovely man. Which made it all the more shocking when he'd snap at you. But that was the way John was.

"One of the best pieces of advice I ever got was from John," continues Andrew. "Well, it was following his example. The first time we had a production meeting, with everybody sat around the table, every department, lighting, special effects, make-up, costume, everybody discussing the script – this would have been for *Time and the Rani* – I had this list of points that I wanted to make. But John took me aside and said, 'The thing is, what you do in a meeting like that is' – and this is what John did – 'you don't say a word. You let every other person have their say, and *then* you come in. The reason is twofold. One is, by the end everybody's a bit exhausted, so they're easier to bend to your will. But also, you might be about to say, "I think it's really important that the lighting inside the temple is dark and moody." But somebody else might make that point for you, in which case you can save your ammunition for something else. You wait and see, until all the other arguments have been had, then you come in and do the mopping up.' That was one of the things that John taught me. It's a crucial piece of advice.

"Another one was, we'd just had a terrible argument with Pip and Jane – because John was always on my side and they were completely inflexible, and Jane in particular was just, like, diabolical – and the meeting ended and I rushed off immediately. John called me back. He said, 'You don't do that. What you do is, we end the meeting, we say goodbye to the writers, and then you and I, Andrew and John, go back, we wave bye-bye and close the door as though we're about to talk about them. That'll put the fear of God into them, you see.'

"John was multifaceted," says Andrew, reflecting on his producer. "He could judge people. He was very good at human interactions; the games people play. He was a smart man manager. Although he was occasionally bad-tempered, he'd also know exactly how to make people happy and make people loyal. A very shrewd man." **DWM**



Above: Writer Ben Aaronovitch and JNT on location for *Remembrance of the Daleks* in April 1988.

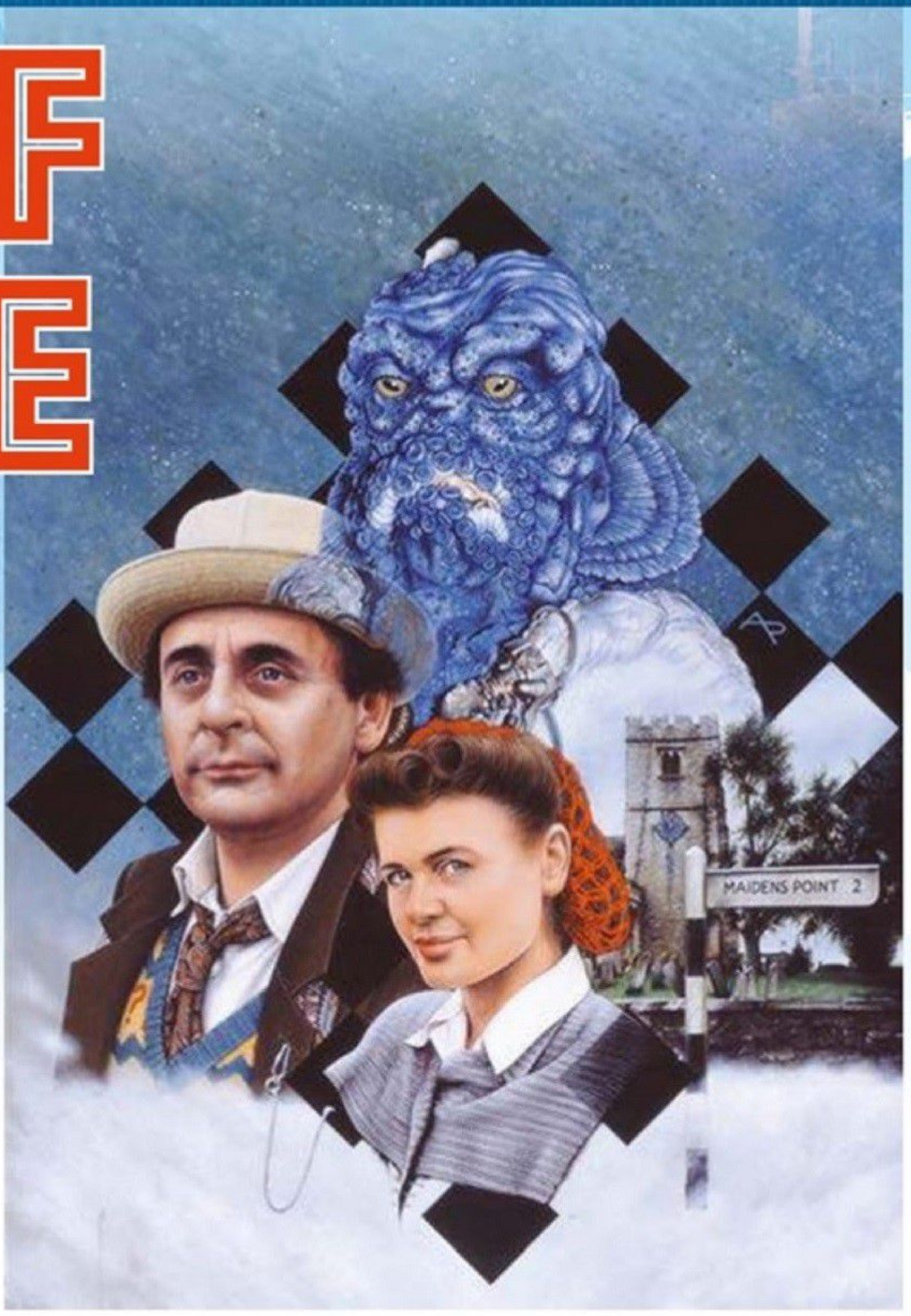
Below inset: Director Nicholas Mallett on set for *Paradise Towers* (1987) with Judy Cornwell (as Maddy) and Bonnie Langford (Mel).

Below right: JNT joins Colin Baker on location during production of *The Trial of a Time Lord* in April 1986.

KEEPER OF THE FLAME

John Nathan-Turner's professional involvement with *Doctor Who* continued after he stopped being the series' producer.

Feature by **JAMES COORAY SMITH**



Interviewed for the New Jersey Network's *The Making of Doctor Who* in 1988, John Nathan-Turner explained his wish to leave the series by saying it needed "taking into the 90s". He felt this was not something the producer who had been around to "take it into the 80s" could do. Yet as the 90s began, he was still working in *Doctor Who*'s production office, even though *Doctor Who* was no longer being made.

JNT had known since September 1989 that there wouldn't be a Season 27. He wouldn't be taking *Doctor Who* into the 90s, but then neither would anyone else. Without a series to plan, he worked on merchandise approvals and an extended VHS version of *The Curse of Fenric* (1989), requested by BBC Video's Penny Mills when she discovered how much material had been cut from the story for timing reasons. Nathan-Turner and director Nicholas Mallet re-edited it, reincorporating as much cut material as they could, with Mark Ayres composing new music for the reintegrated sections. Then, one Friday in August, John Nathan-Turner left the BBC and walked into a job at the UK's newest television service.

British Satellite Broadcasting had launched in March 1990 as a rival to Sky. BSB, as it was known, was repeating *Doctor Who*, starting with the first episode. It planned to show every complete story, in order. BSB would also be running a *Doctor Who* weekend over 22-23 September, with 30 hours of programming. Nine monochrome serials, most never reshown in the UK or released on VHS, were being repeated, as were *The Three Doctors* (1972-73) and the surviving episodes of *The Abominable Snowmen* (1967) and *The Web of Fear* (1968). There would be new interviews with figures from the series, with BSB's chat

Right: Alister Pearson's cover painting for the 1991 VHS release of *The Curse of Fenric* (1989), which starred Sylvester McCoy as the Doctor and Sophie Aldred as Ace.

Below: In September 1990 John Nathan-Turner and Debbie Flint co-presented the *31 Who* weekend on the British Satellite Broadcasting channel.

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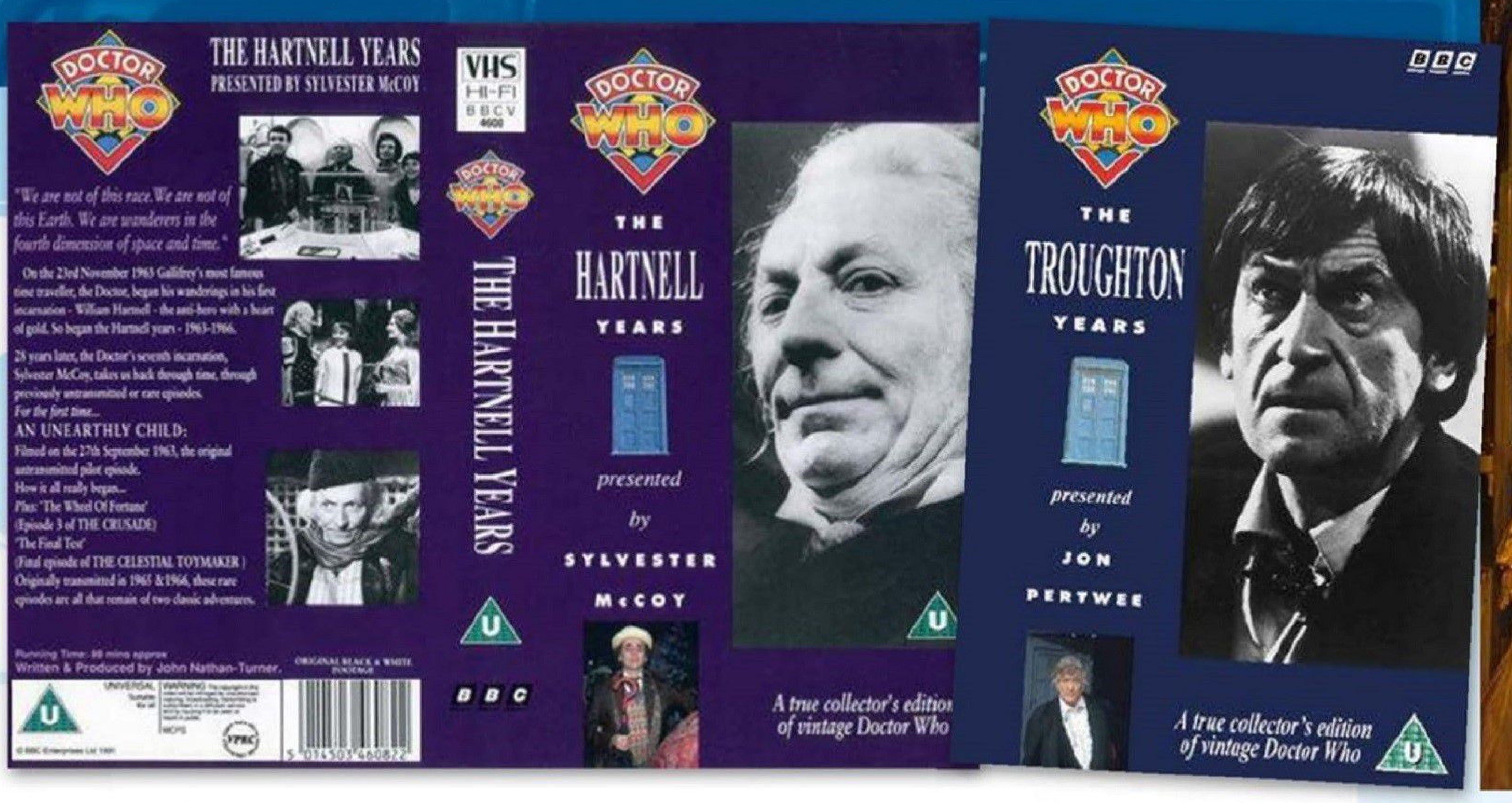

"We are not of this race. We are not of this Earth. We are wanderers in the fourth dimension of space and time."

On the 23rd November 1963 Gallifrey's most famous time traveller, the Doctor, began his wanderings in his first incarnation - William Hartnell - the anti-hero with a heart of gold. So began the Hartnell years - 1963-1966.

28 years later, the Doctor's seventh incarnation, Sylvester McCoy, takes us back through time, through previously untransmitted or rare episodes.

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(Episode 3 of THE CRUSADE)
'The Final Test'
(Final episode of THE CELESTIAL TOYMAKER)
Originally transmitted in 1965 & 1966, these rare episodes are all that remain of two classic adventures.

Running Time: 88 mins approx
Written & Produced by John Nathan-Turner.

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show *31 West* renamed *31 Who* for the duration. Hired as an advisor, JNT also joined *31 West*'s presentation team.

Sadly, neither he nor *Doctor Who* had a future at BSB, because BSB didn't have a future. Sky and BSB merged on 2 November. In practice, BSB's services and branding vanished, replaced with Sky's. Their attempt to run all of *Doctor Who* had stalled two episodes into *The Mutants* (aka *The Daleks*, 1963-64).

At least *The Curse of Fenric* was selling well, and Nathan-Turner was asked to supervise future *Doctor Who* VHS 'specials'. On 12 February 1991, Jon Pertwee and Sylvester McCoy – the Third and Seventh Doctors – travelled to BBC Storage in North Acton, Lime Grove Studios and Television Centre to record three of them. Nathan-Turner wrote, produced and directed the specials, assisted by cameraman Alan Jessop and lighting man Ian Dow. All three had worked together on OB *Doctor Who* stories from 1987 to 1989. Extending the reunion, the tapes would feature music from composer Keff McCulloch, who had scored six of McCoy's television stories.

FANS HAD LONG WONDERED IF SURVIVING EPISODES OF OTHERWISE MISSING STORIES COULD BE RELEASED ON VIDEO.

The main contents of the videos came from the other end of the series' history. Fans had long wondered if surviving episodes of otherwise missing stories could be released on video. Today, DVD and Blu-ray allow access to a variety of material via menus, but VHS cassettes were a linear medium, with only crude fast-forward and rewind functions. On such a format, 'orphan' episodes needed *packaging*. The first two tapes, *The Hartnell Years* and *The Troughton Years* (both 1991), were advertised as 'A true collector's edition of vintage *Doctor Who*'. They looked like documentaries, but most of their running time was taken up with episodes. (*The Troughton Years* contains only eight minutes of new links.) The two Hartnell episodes, and the three Troughtons, were the sole survivors from their serials. *The Hartnell Years* also included the first recording of the very first episode, *An Unearthly Child* (1963, aka the 'pilot' episode), meaning that, like *The Curse of Fenric*, it featured material never shown on television.

The other episodes chosen prompted some fan criticism, particularly over the absence of Daleks and Cybermen, and the inclusion of *The Abominable Snowmen* Episode Two, which BSB had repeated. Nathan-Turner's admission that *The Space Pirates* Episode Two (1969) was included partly because it was the first *Doctor Who* he ever worked on drew particular ire. Yet JNT's selections demonstrated monochrome *Doctor Who*'s depth and variety. There's certainly a seam in *Doctor Who* fandom of now ageing, but then younger-than-average, fans who appreciated the diabolical Victoriana of *The Celestial Toymaker* (1966), the spy-fi Ruritanian intrigue of *The Enemy of the World* (1967-68) and the Apollo chic of *The Space Pirates*, not knowing they were generally considered disappointing. There's nothing like direct experience to shake up a consensus.

There was a circular logic to JNT's choice of presenters. McCoy, the most recent Doctor, introduced the original, while *The Troughton Years*' outro had been written so Pertwee could cover his own casting in *Doctor Who*. His story would continue in *The Pertwee Years*, which →

Above left and centre: The covers of the 1991 VHS releases *The Hartnell Years* and *The Troughton Years.*

Above right: Sylvester McCoy and the *Silver Nemesis* statue prop at BBC Storage in North Acton, during recording for *The Hartnell Years* on 12 February 1991.

Below left: Jon Pertwee is directed by JNT during the recording of links for *The Troughton Years* on the same day.

Below right: Sylvester is accosted by a robot clown from *The Greatest Show in the Galaxy* during recording of *The Hartnell Years*.

DOCTOR WHO
DALEKS
THE EARLY YEARS
introduced by PETER DAVISON
Vintage villainy with the Doctor's arch enemies
DOCTOR WHO
CYBERMEN
THE EARLY YEARS
introduced by COLIN BAKER
U
Vintage villainy with the Doctor's evil adversaries

Above left: The covers for the 1992 VHS releases *Daleks: The Early Years* and *Cybermen: The Early Years*.

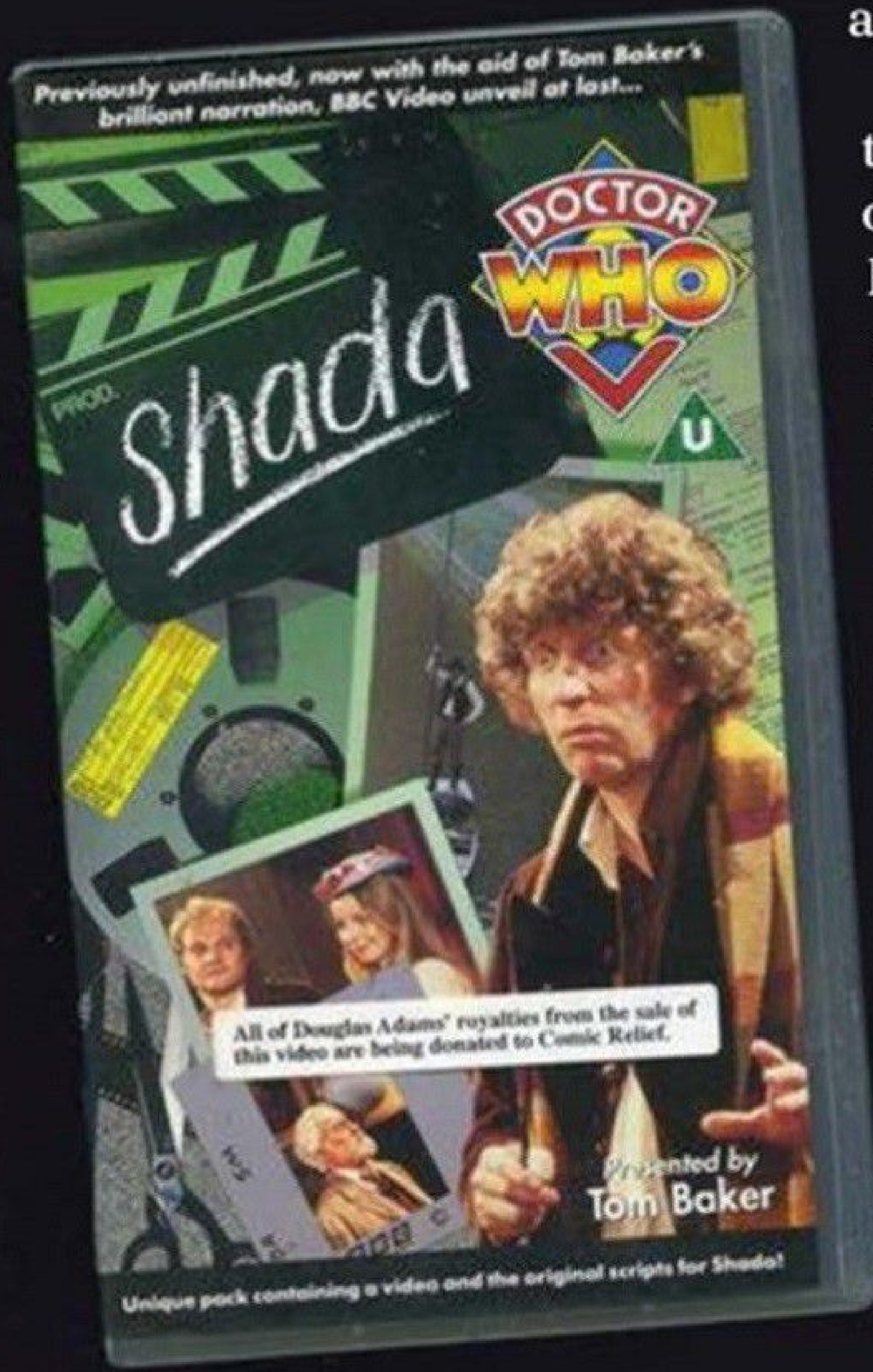
Right inset: The 1992 VHS release of *Shada*.

Below left and right: Tom Baker during production of the *Shada* VHS, at the Museum of the Moving Image with the K1 robot from *Robot* (1974-75) and Davros on 4 February 1992.

→ wasn't released until 1992. JNT cannily had Pertwee record links for this, which had not been commissioned, scheduled or budgeted for, on the same day in 1991, enabling him to offer BBC Video 'three for the price of two'. With all of Pertwee's serials complete in some form, the episodes included were the final parts of stories he especially liked – *Inferno* (1970), *Frontier in Space* (1973) and his declared favourite, *The Dæmons* (1971).

The Hartnell and Troughton tapes sold well and, having initially agreed to three months at BBC Video, Nathan-Turner stayed for two years. Monday 6 July 1992 brought *Daleks: The Early Years* and *Cybermen: The Early Years*, presented by Peter Davison and Colin Baker respectively, which responded to criticism of the monsters' exclusion from the earlier releases. The first featured two episodes of *The Daleks' Master Plan* (1965-66) and *The Evil of the Daleks* Episode 2 (1967), while the second boasted two surviving episodes each from *The Moonbase* (1967) and *The Wheel in Space* (1968). Though slicker than 1991's releases, and boasting new interviews, these tapes lacked the energy of McCoy's Hartnell links (his introduction to "*The Wheel of Fortune*!" is a highlight of the first tape) and the obvious fondness for the subject demonstrated by Pertwee in *The Troughton Years*.

Released in the same month were BBC Audio Collection cassettes of 1967's *The Macra Terror* and *The Evil of the Daleks*. Compiled from soundtracks recorded off air by fans in the 1960s, the missing stories' more visual elements were supplied by narration from Colin Baker (on *The Macra Terror*) and Tom Baker (on *The Evil of the Daleks*).

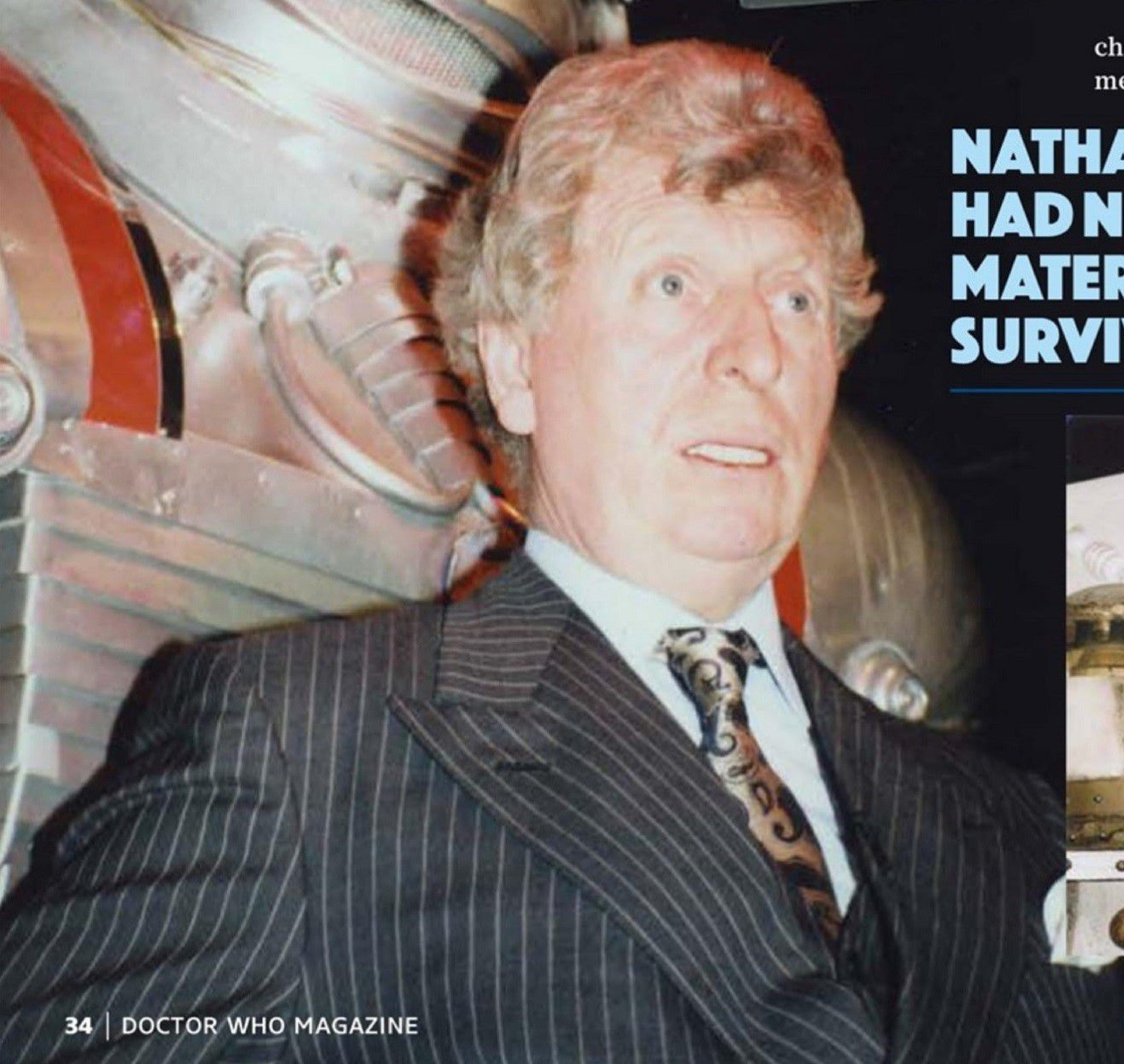

Previously unfinished, now with the aid of Tom Baker's brilliant narration, BBC Video unveil at last...
DOCTOR WHO
Shada
U
All of Douglas Adams' royalties from the sale of this video are being donated to Comic Relief.
Presented by Tom Baker
Unique pack containing a video and the original scripts for Shada!

Nathan-Turner's 'specials' had now featured new material from every surviving Doctor. And there was another, even more exciting, Tom Baker release that July: a 'completed' version of *Shada*, a serial cancelled in 1980 after a lock-out at the BBC. Formally abandoning *Shada* had been one of Nathan-Turner's first decisions as *Doctor Who*'s producer, and he had pushed for money to finish it for VHS. He got it, but not a great deal, so the presentation would be simple. Regretting *Shada*'s premature end, Baker had agreed to narrate the unrecorded sections to camera.

Recorded on 4 February 1992 at the Museum of the Moving Image, *Shada* offers a strange inversion of earlier video specials. Though McCoy and Pertwee had appeared in full *Doctor Who* costume, they nevertheless presented as themselves, recalling their involvement with *Doctor Who* and, in Pertwee's case, relating an anecdote about being chased by Troughton around *Doctor Who* conventions with water pistols. On *Shada*, Tom Baker plays the Doctor while dressed as Tom Baker. This wasn't the intention; indeed, the intro has Baker talking about the production while name-dropping cast and crew members. But when it comes to telling the story the central character is not 'the Doctor', he's "me" and "I". Baker himself suggested that the narration be switched from the third person to the first, making him the Doctor telling the audience a story.

The VHS of *Shada* proved surprisingly influential. When Baker finally returned to TV *Doctor Who* in *The Day of the Doctor* (2013) as the Curator (implied to be an older Doctor), his character would again be found in a museum, muttering metafictional asides. More – Shada's final scripted lines,

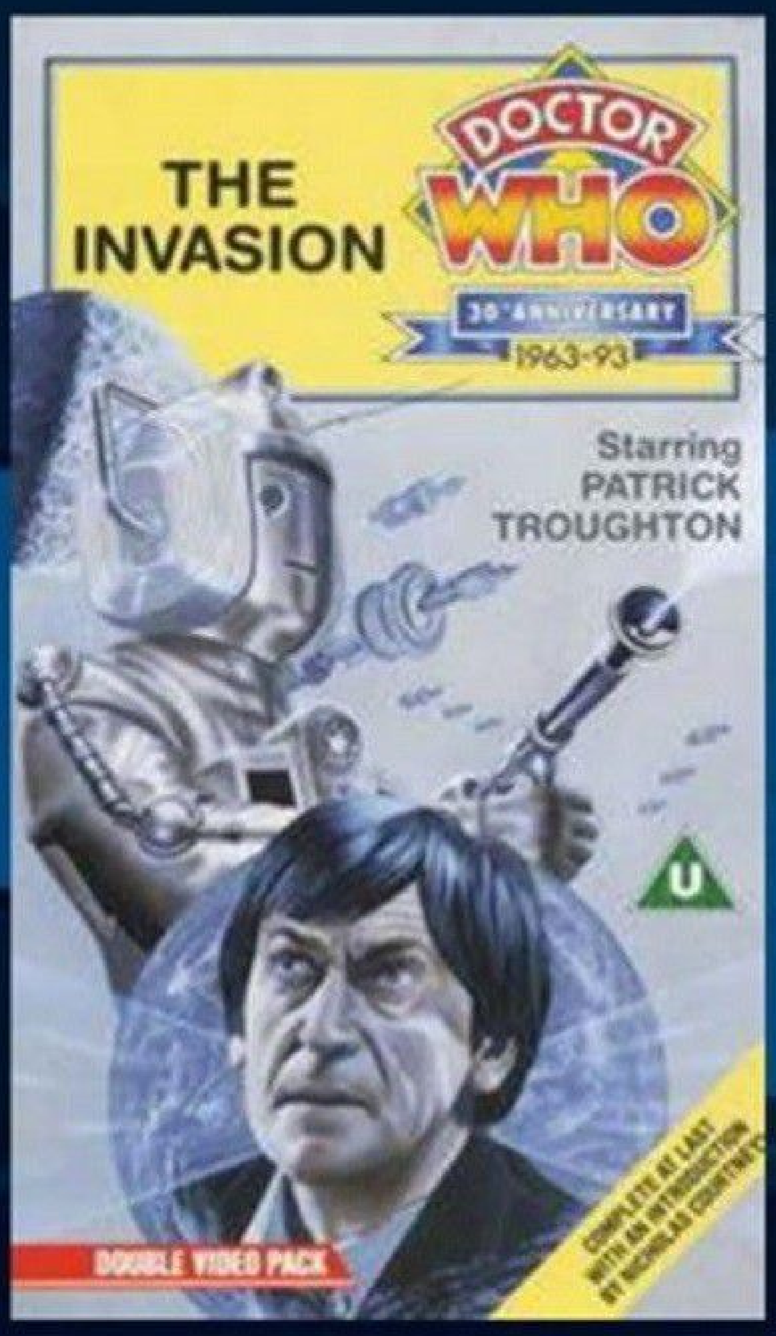
NATHAN-TURNER'S 'SPECIALS' HAD NOW FEATURED NEW MATERIAL FROM EVERY SURVIVING DOCTOR.



UNFINISHED BUSINESS

When John Nathan-Turner left BBC Video there were several completed projects on the shelf.

A Nicholas Courtney-presented version of *The Invasion* (1968), with the erstwhile Brigadier informing viewers what happened in the missing first and fourth episodes, was released in June 1993 as scheduled, but some other releases were cancelled. Material recorded but unissued included links for *The Reign of Terror* (1964), designed to bridge the missing fourth and fifth episodes and recorded by Carole Ann Ford (Susan Foreman) in September 1992. They appeared in amended form when the serial was finally released in 2003, more than ten years after recording.


THE INVASION
DOCTOR WHO
30th ANNIVERSARY 1963-93
Starring PATRICK TROUGHTON
U
DOUBLE VIDEO PACK
COMPLETE AT LAST WITH AN INTRODUCTION BY NICHOLAS COURTNEY

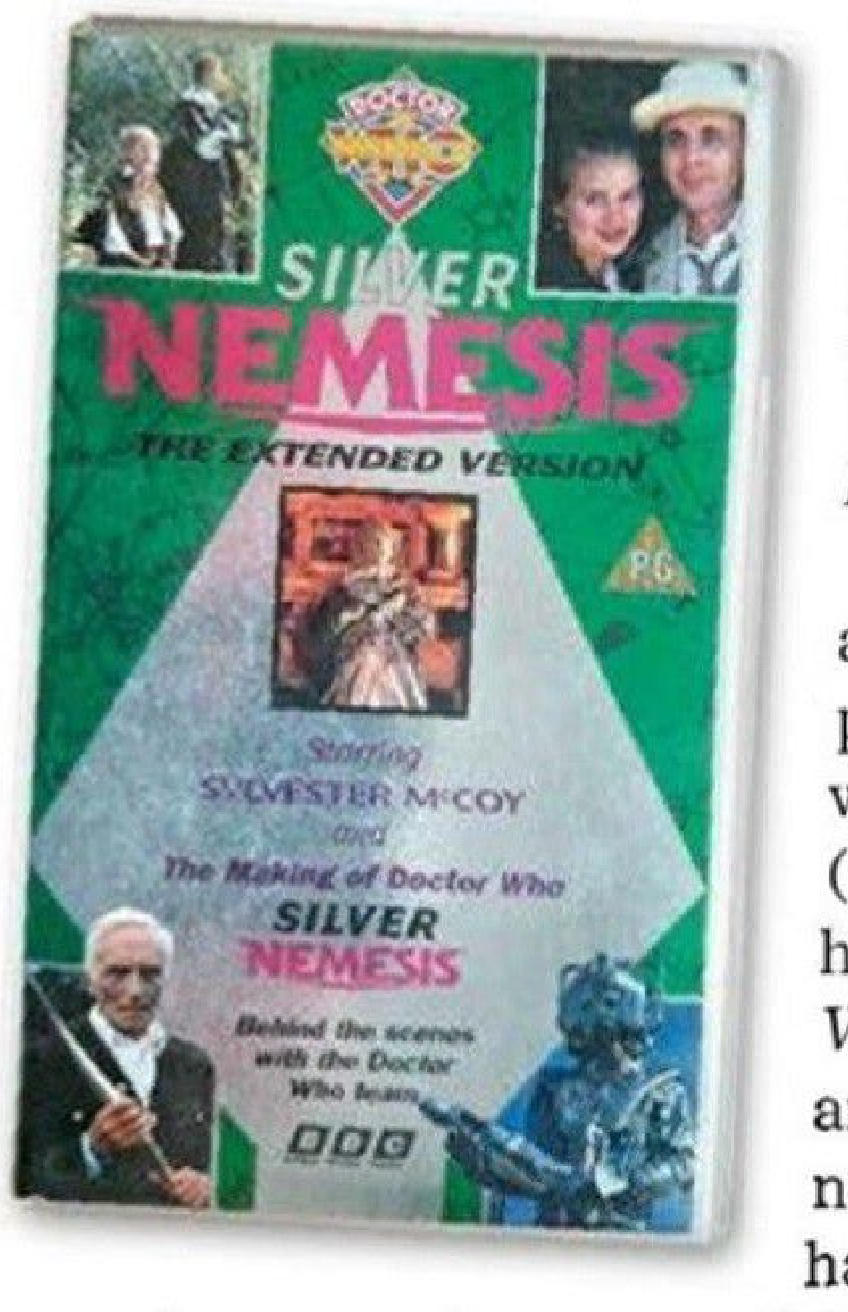
Sadly, links for William Hartnell's final serial, *The Tenth Planet*, presented by Michael Craze (Ben Jackson), weren't used when the story finally hit home video in 2000, nor were they featured on the 2013 DVD release.

The Colin Baker Years, also recorded in 1992, was belatedly issued in March 1994. Nathan-Turner had planned to release it after *The Davison Years*, but that programme hadn't been recorded or its format decided upon when he left. *The McCoy Years*, also in development, was cancelled at the same time.

about someone looking at the Doctor centuries after the story and thinking him "a nice old man", worked so well, with an older Baker delivering them to camera with a grin, that the trick was repeated in 2017 in a live-action coda to the animated *Shada*, which was produced to supersede the video.

The Tom Baker Years followed in 1992, although it had been recorded before the *Shada* material. With all of Baker's serials complete, a different format was chosen. Baker – who had apparently watched little *Doctor Who* before, during or after his stint in the programme – was shown at least one randomly selected clip from each of his stories, with his instant reactions recorded for posterity.

The last special VHS during JNT's time at BBC Video was an extended cut of *Silver Nemesis* (1988), released in 1993. Reinstated material included scenes foreshadowing *The Curse of Fenric*, but the presentation was less effective than that story's VHS, thanks to budgetary issues. JNT couldn't afford new music for the reintegrated scenes, so some of them had music lifted from other sequences, while others had music and FX fading in and out, rather suddenly, or even raw sound. Included on the same tape was the 1988 US documentary *The Making of Doctor Who: Silver Nemesis*, in which viewers could see the JNT of five years earlier talking about leaving *Doctor Who* behind. But he hadn't finished with it just yet.


DOCTOR WHO
SILVER NEMESIS
THE EXTENDED VERSION
PG
Starring SYLVESTER McCOY
and The Making of Doctor Who SILVER NEMESIS
Behind the scenes with the Doctor Who team
BBC

Children in Need's Nick Handel wanted to mark *Doctor Who*'s 30th anniversary within 1993's BBC1 telethon. After meetings with Nathan-Turner and others, including Noel Edmonds, the idea snowballed and before long Nathan-Turner was producing and co-writing a two-part skit, *Dimensions in Time*, featuring all the surviving Doctors and as many companions as could be accommodated. The production would be shot in a new 3D process.

JNT proposed recording it on the Albert Square lot at BBC Elstree and featuring as many *EastEnders* names as were prepared to appear. This agreed, he enlisted Wendy Richard (Pauline Fowler) to persuade her co-stars to give their time, despite the soap's exhausting schedule. *Dimensions in Time*'s own schedule, described by the producer as "mayhem", wasn't helped by a limited budget and the fact that those in front of the camera were giving their time for free while working around other commitments. In the absence of any other new television *Doctor Who*, many fans invested too much in *Dimensions in Time*, leading to inevitable disappointment. Nathan-Turner regarded the production as his official *Doctor Who* swansong.

Narrated audio releases of 1960s serials and documentaries about *Doctor Who* proliferated over the next decade. They would be made without Nathan-Turner (except as an occasional interviewee), but he'd started something. He *had* taken *Doctor Who* into the 1990s, albeit not in a way anyone expected. The show seemed to have no future, but *Doctor Who*'s audience now had unprecedented access to the byways of its past, and that changed everything. There's nothing like direct experience to shake up a consensus. **DWM**

POLICE PUBLIC CALL BOX

Above left: The original cover for the 1993 VHS release of *The Invasion* (1968) controversially claimed that the story was "complete at last".

Above right: Nicholas Courtney during production of the links for *The Invasion* VHS.

Left inset: JNT's final project for BBC Video was the 1993 VHS release of *Silver Nemesis* (1988).

Below left: Gillian Taylforth, Colin Baker and Wendy Richard on *EastEnders*' Albert Square set for *Dimensions in Time* (1993).

Below right: JNT, Deborah Watling and Jon Pertwee on location beside the *Cutty Sark* in Greenwich, during the recording of *Dimensions in Time*.

THE GREATEST SHOWMAN IN THE GALAXY

Sophie Aldred recalls how John Nathan-Turner changed her life – and, after a bumpy start, became one of her closest friends.

Interview by **PAUL KIRKLEY**

“It's extraordinary, really,” says Sophie Aldred, reflecting on her enduring and – on the surface, at least – unlikely friendship with John Nathan-Turner. “You probably couldn't get two more opposite people. I didn't drink, I didn't smoke, I didn't particularly party that hard, but somehow... I guess opposites attract.”

Not at first, they didn't. By her own admission, Sophie got off to a rocky start with her producer when she joined the TARDIS as the incendiary, bovver-booted teenage misfit Ace. “I don't think he understood me very well, initially,” she says. “I'd been to Manchester University, I was quite political, I had hairy armpits... I was quite feisty, I guess. I don't think he got me at all. He was much more ‘eyes and teeth’ – Kate O'Mara, Joan Collins, Bonnie Langford... I don't think I fitted into his idea of what a woman was, really.”

After a series of run-ins – including a disagreement over a publicity picture and a chilly reception to Sophie's request that John shouldn't smoke while she was recording a tricky scene – the young actress would often end the day in tears. But everything changed the night she found herself sitting next to her boss at a hotel bar while shooting *The Greatest Show in the Galaxy* (1988-89) in Dorset.

“We just started talking about our lives and having a laugh,” she recalls. “We started seeing each other as people. And we got on from that moment. He was so funny, and he'd tease me. He had a really distinctive laugh – like Muttley, from *Dastardly and Muttley*. Oh God, I can remember that laugh right now.”

So much has been said and written about John. How would Sophie describe him?

“Shrewd. Instinctive. Loyal. And he took a really powerful stand for *Doctor Who*. He was the guy who kept it going. And he was modest as well. Although he had this flamboyance – everybody talks about the Hawaiian shirts, his love of partying, the voddies and cigarettes and everything – actually he was quite... I don't think you'd call him an introvert, but he would think a lot. He was clever.”

When Sophie joined *Doctor Who* in 1987, its producer was under siege on two fronts, caught between a small but vocal group of fans agitating for his removal and BBC managers who refused to move him on. “The BBC were basically saying, ‘If *you* go, *Doctor Who* goes.’ So he stayed on, even though he didn't want to,” says Sophie. “He sacrificed his career, really, for *Doctor Who*.”

Though the BBC finally called time on the show a couple of years later, Sophie and John remained great friends, and he was among the guests at her wedding in 1997.

“It was lovely to have him there, as one of the key people in my life,” she says. “I remember my dad saying in his speech that if I hadn't made it in the business by the time I was 25, I could follow him into advertising. John laughed at that, because I was 24 when

> **“I was 24 when I got *Doctor Who*. So I have John Nathan-Turner to thank for not being in advertising.”**

Below left: A portrait of Sophie Aldred from John Nathan-Turner's collection.

Below right: Sylvester McCoy and JNT were guests at Sophie's wedding in July 1997. Photos courtesy of Stephen Cranford.

I got *Doctor Who*. So I have John Nathan-Turner to thank for not being in advertising."

Did JNT change Sophie's life? "He absolutely did, yes. If it hadn't been for that ten-minute meeting – that recall in his office in 1987 – my life would have been very different. It was just unbelievable, for me, coming from the back row of the chorus in *Fiddler on the Roof* in Manchester, to be given this incredible job without even a screen test – just on John's instinct about me. It wouldn't happen now."

Though some have cited John's partner Gary Downie as a bad influence, Sophie is in no doubt it was a love that enriched his life. "What you saw was what you got with Gary," she says. "Whether he was being charming, funny, outrageous, awful... But John adored him. They loved entertaining, they loved being entertained. They loved *life*."

Sadly, it was that same love of the high life that probably killed John in the end. "Yes," agrees Sophie. "But that was the culture at the time, in the business: drinking, smoking, boozy lunches, being in the BBC bar till all hours..."

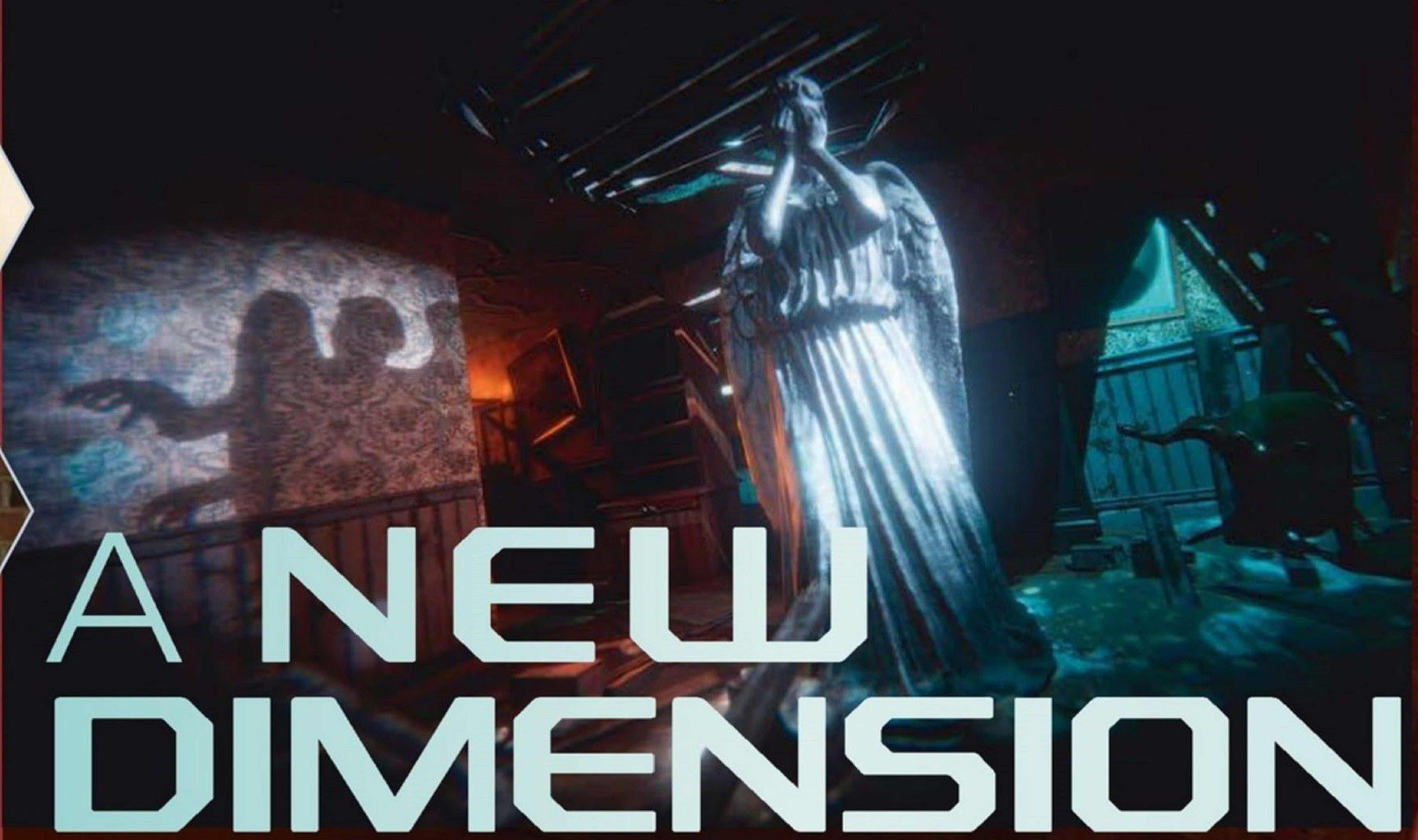
Having been the captain who went down with his ship, John never produced another TV series, and Sophie is one of many who feels this precipitated his decline.

"He was a worker, through and through," she says. "He wanted to do good work. But he was also a man slightly out of his time. I mean, wouldn't he have been an amazing producer on something like *Strictly Come Dancing*? But the culture at that time was changing. It was the dawn of alternative comedy; people were turning their noses up at light entertainment. Everybody's always looking for the next big thing, and John Nathan-Turner wasn't the next big thing."

At John's funeral in 2002, Sophie and Sylvester McCoy both wore Hawaiian shirts – the Doctor and Ace reunited for a final salute to their flamboyant friend. "It was a celebration," Sophie recalls of the day. "It was sad, but you couldn't not have a bit of showbiz with John.

"I miss him more and more, actually," she adds. "Nobody's perfect, nobody's a saint. But John was a great charmer, warts and all. He'd be so happy that *Doctor Who* came back, so happy about his legacy. I'd love to sit down over a bottle of wine... well, several bottles, in his case... and talk to him about it. Most of all, I'd love to have seen him satisfied with his career, and given his due." **DWM**

Below: JNT, Simon Williams (as Gilmore), Sylvester (the Doctor) and Sophie (Ace) on location for *Remembrance of the Daleks* in April 1988.



A NEW DIMENSION

"For the first time you'll actually be in an episode of *Doctor Who*." The people from Maze Theory reveal all about their ambitious VR adventure, *The Edge of Time*.

Feature by **CHRISTOPHER DRING**

Above from top: Maze Theory's creative director Marcus Moresby and CEO Ian Hambleton.

Above right: A Weeping Angel stalks players in the virtual world.

Below left: Renders of a Weeping Angel.

Opposite page main image: The Thirteenth Doctor's TARDIS is in Totter's Lane at the start of *The Edge of Time*. This junkyard setting is based on the one seen in the very first *Doctor Who* episode, *An Unearthly Child* (1963).

Opposite page insets: A Dalek saucer hovers over Totter's Lane; and a virtual hand is used to grab items in the game.

I'm standing in a dimly lit room with an old workbench in front of me. The bench is full of various bits of broken equipment, plus an old TV showing a familiar video. It's the same film that the Tenth Doctor recorded for Sally Sparrow in the 2007 story *Blink*.

It doesn't bode well. I have one objective: exit the building. I turn around and cautiously open the door onto a corridor. In the distance is the unmistakable silhouette of a Weeping Angel. I keep my eyes fixed on it as I make my way in the other direction and around the corner. That's when the noise hits, the one from the TV show that indicates a Weeping Angel has moved. I spin around and there, bearing down on me, is the vicious face of the Angel. I let out a yelp...

A yelp that's all the more embarrassing because I'm not actually in a darkened corridor with one of the lonely assassins. I'm in a brightly lit office in London, wearing a VR headset and surrounded by game developers.

The game I'm playing is not the upcoming VR adventure *Doctor Who: The Edge of Time* but a tech demo assembled by Maze Theory's creative director, Marcus Moresby – the same one he used to pitch the idea to the BBC.

"I said to Marcus, let's just make this Weeping Angels demo," says Ian Hambleton, Maze Theory's CEO. "Marcus went off and spent three weeks pulling it together. The BBC loved it. They said that loads of people had tried to pitch *Doctor Who* VR, but we were the first people to show them what that would actually be like."

The demo persuaded the BBC to commission *The Edge of Time*, a virtual reality adventure featuring the Thirteenth Doctor that's due for release in a matter of weeks. It's the first major *Doctor Who* VR project and it's coming to all top-end VR headsets, including Oculus Rift, Quest, HTC Vive and PlayStation VR.

"It's an ideal project for us," Marcus explains. "The nice thing about *Doctor Who* is that it feels like anything is possible. It's not about killing things. The Doctor doesn't do that, the Doctor solves things. So the game is about problem-solving a lot of the time, which fits really well with what we want to do. We also want to push story-telling quite a bit, and *Doctor Who* really allows us to do that."

"We don't really want to make shoot-'em-ups," Ian points out. "We see VR as a medium that's in between cinema, TV, immersive theatre and gaming. Somewhere in between all that are these things that we love, and *Doctor Who* is perfect." And Marcus boils it right down by saying, "For the first time you'll actually be *in* an episode of *Doctor Who*."

The story opens in Totter's Lane with a Dalek ship hovering overhead. This section acts as a tutorial, tasking players with grabbing equipment and using the sonic screwdriver to call the TARDIS. Then over the course of three or four hours, the player will have to fend off enemies (new and old, including the Daleks and Angels) and visit a series of historical, modern and alien locations in order to locate the Time Crystals and free the Doctor from the edge of time.

"If you were to play the Doctor herself... that doesn't quite match for me, because you'd know how to get out of the situations," says Marcus. "Having the Doctor help you, because you are effectively playing yourself... I think it's more interesting to be on this journey with her than it is to emulate her."

"Early on, when we did some research," adds Ian, "we noticed a couple of things that fans rave about. First, they want to be able to pilot the TARDIS. And the other thing is, they want to be the Doctor's friend. So we decided at an early stage that this is what we should do." →

POLICE PUBLIC CALL BOX

> "We see VR as a medium that's in between cinema, TV, immersive theatre and gaming." IAN HAMBLETON

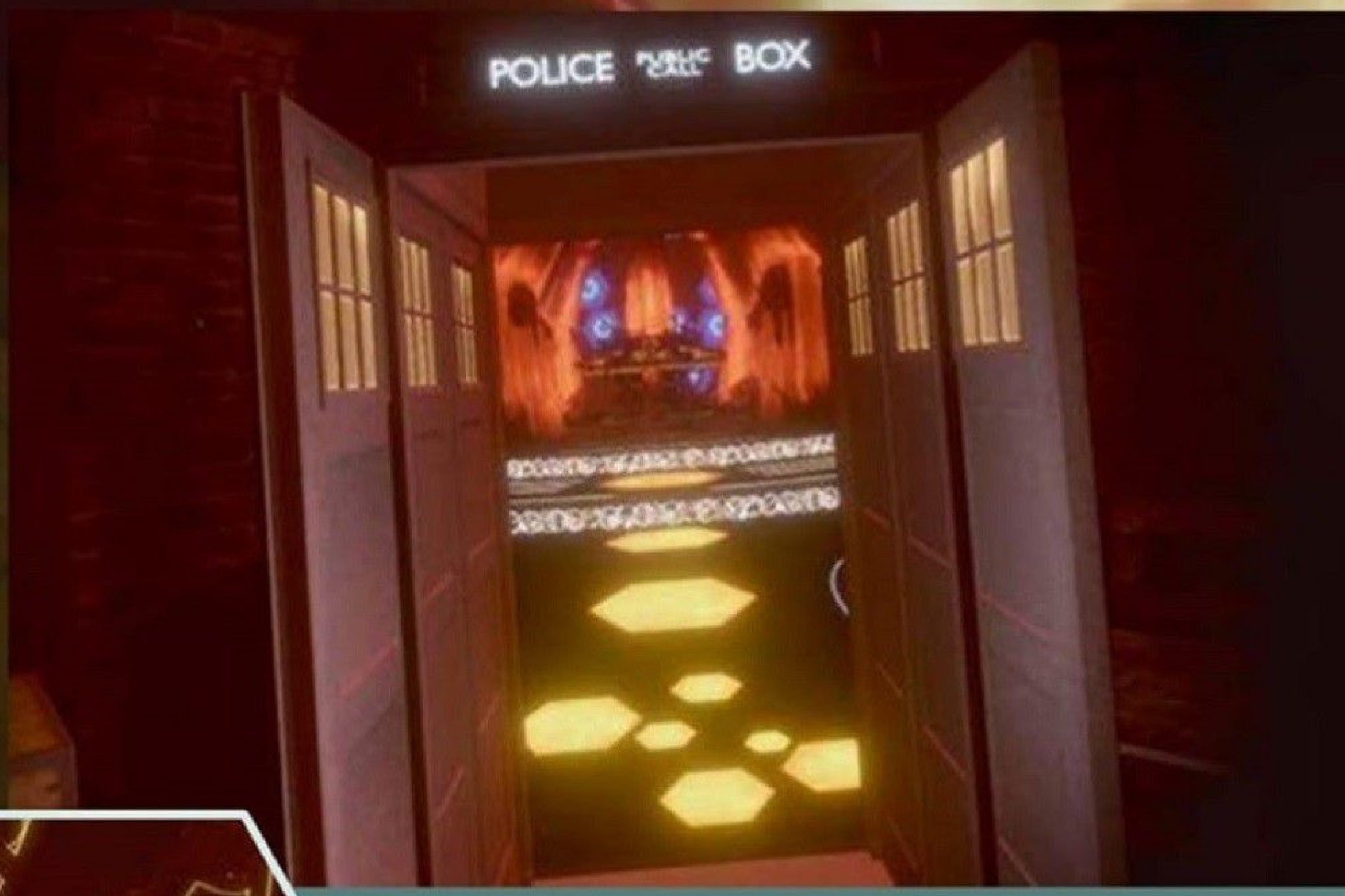
Right: The Doctor (Jodie Whittaker) steps into her redecorated TARDIS for the first time in *The Ghost Monument* (2018).

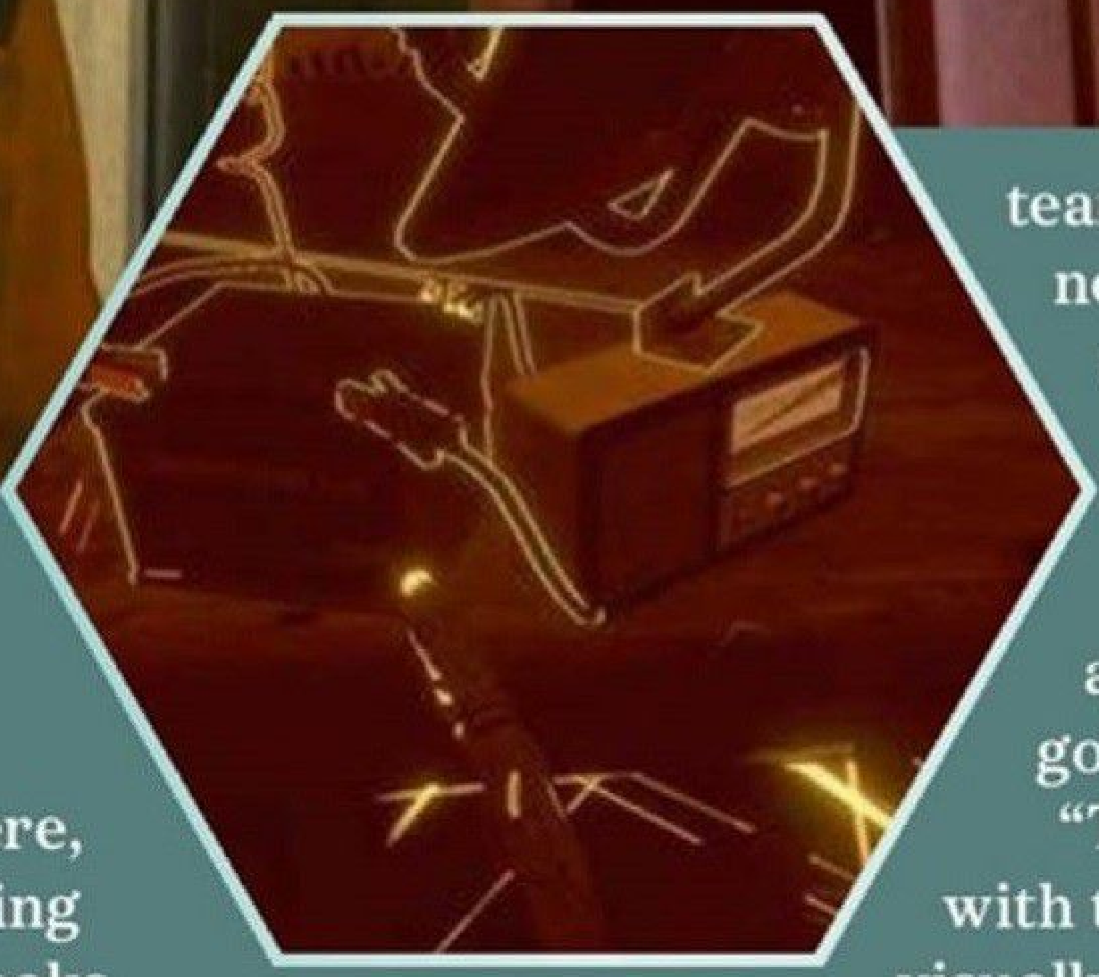
Far right: Players of *The Edge of Time* will be able to experience the magic of entering the TARDIS.

Right inset: Interactive elements include the sonic screwdriver, which can be used to affect objects.

Below left: Renders of a Dalek.

Below right: Although very similar to the ones seen on television, the Dalek in *The Edge of Time* has a unique design.





The initial story for the game was devised by Marcus, who watched hundreds of hours of *Doctor Who* with an eye to what would work well in VR. From there, the BBC got involved, with Gavin Collinson writing the script. "I immersed myself for weeks and weeks in *Doctor Who*," recalls Marcus. "I was looking for cool little moments, like how the sonic is used to open a door. I would list all those things and work out what would fit in with the latest series. We want to give nods to episodes gone by. Like using Totter's Lane, for instance. And we discussed which monsters we would love to use in VR. I then wrote the basic story before I was introduced to Gavin, who then '*Who*-ified' it.

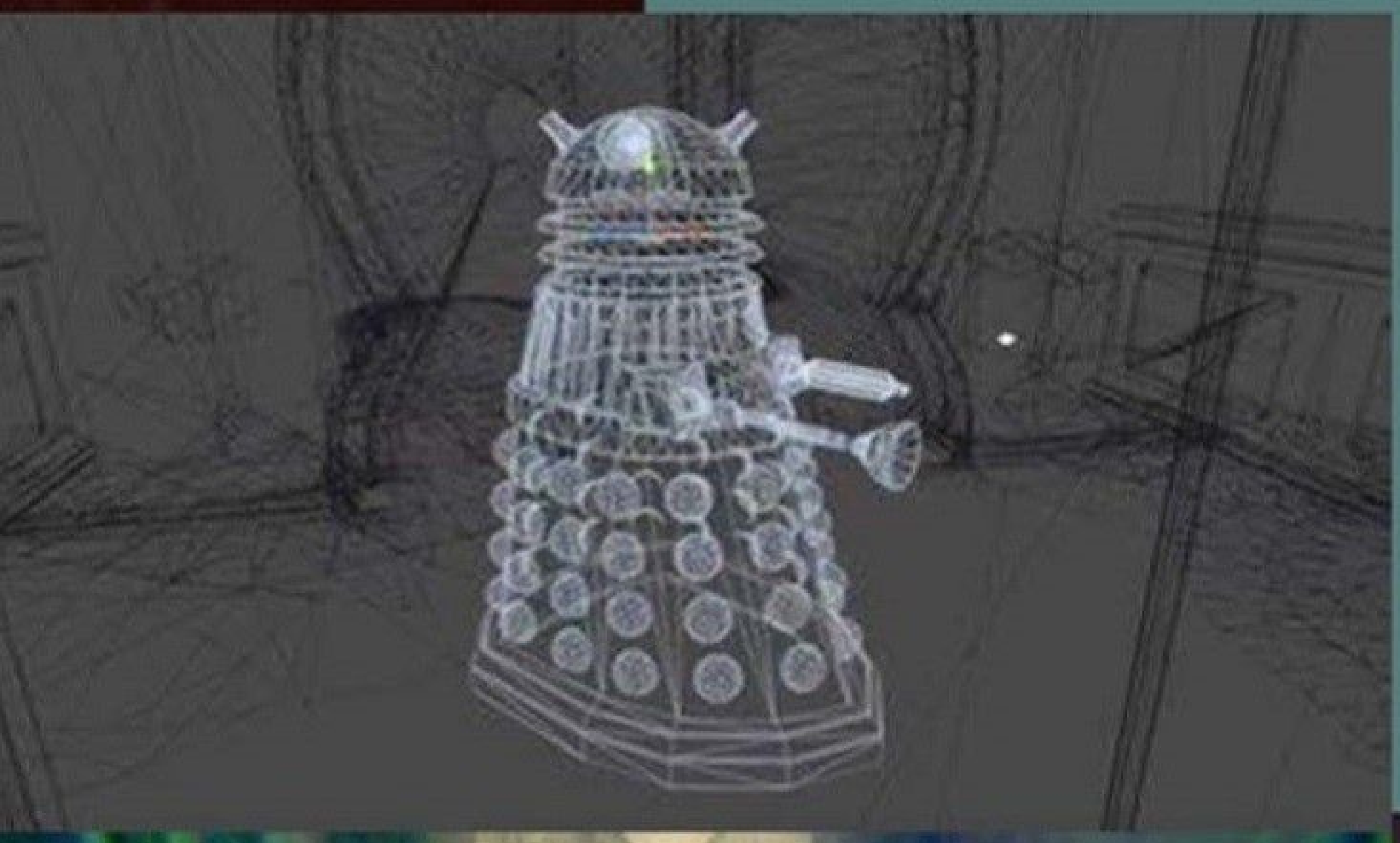
"There is so much we could have done. There is so much of the show that exists. We just had to focus on what we thought would be the most interesting things. But it was also about where the show is at this time."

Indeed, production on *The Edge of Time* began as the last series of *Doctor Who* was airing, so the Maze Theory team was making notes as each new episode went out. Ian laughs as he recalls: "Marcus started watching the series asking, 'Oh God, what's the new TARDIS going to look like?' and 'What's the title sequence going to be like?'"

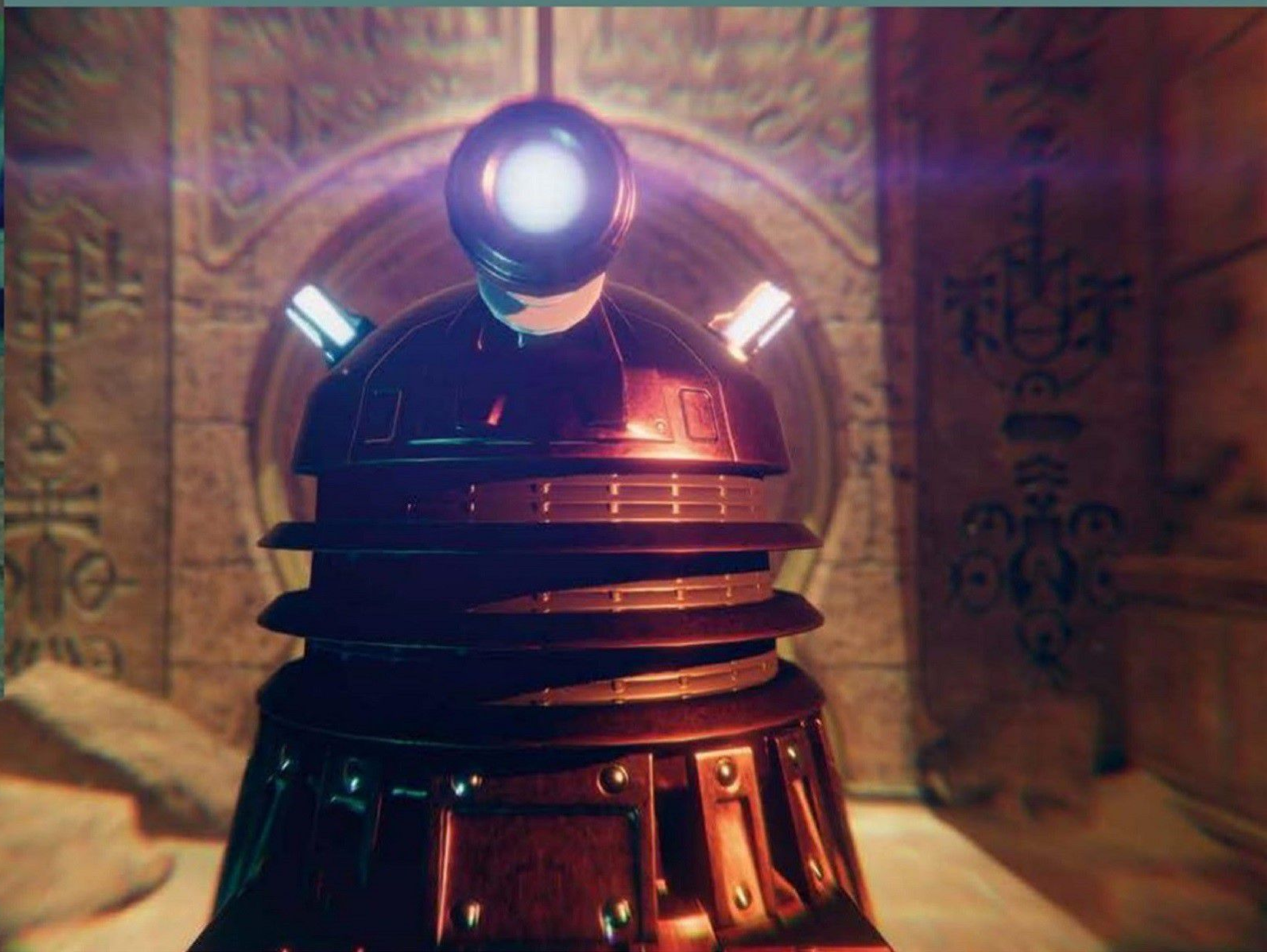
"There was a lot we looked at with the new series, particularly visually," Marcus agrees. "Things like colour palettes and how they shot it; it was a lot more cinematic than with previous series. We looked at the way music integrated with the show. It's interesting, because if you jump around between the series, it evolves quite a lot. There was a lot of colour going on in the early David Tennant episodes, whereas now it's a lot more cinematic and restrained with colour gradients. It was important that we got the atmosphere right."

Part of getting the right feeling was to bring in Jodie Whittaker to voice the Doctor.

"It was amazing, the voice recording of that," says Marcus. "Her version comes so naturally. It was interesting behind the scenes; when we call back to the show before her time, she wants to get the exact pronunciation of things so checks on YouTube. And she immediately gets it."



> "I was looking for cool little moments, like how the sonic is used to open a door." MARCUS MORESBY



SAVING THE EXPERIENCE

One of the chief inspirations for *The Edge of Time* was the *Doctor Who* Experience exhibition in Cardiff.

Before the VR game was even commissioned, Maze Theory had met with the BBC and detailed how it uses photogrammetry in its titles. Photogrammetry is the way in which digital assets are created by using photos of the real thing.

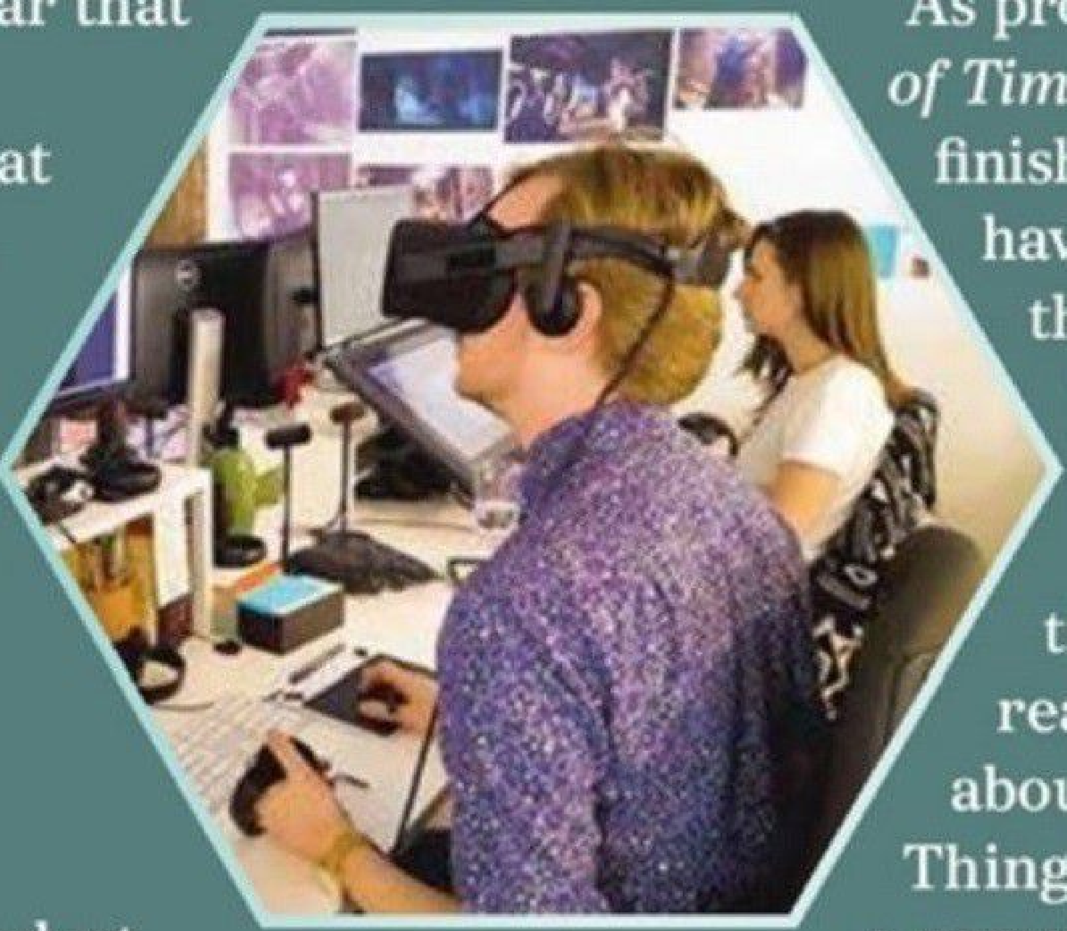
"It was two weeks before the *Doctor Who* Experience closed," recalls Marcus, "so out of curiosity the BBC said, 'Why don't you go down there tomorrow and see if there's any way of capturing that stuff?' So I did. I went to the Experience and spent a whole day there, and then went back a week later, just after it had closed, and did an entire photogrammetry session for two days. I did the sets and various props, just capturing all of this. Well, as much of it as was possible. I've got the data for almost the whole *Doctor Who* Experience."

What's more, Marcus was inspired by the exhibition itself.

"It was interesting as it's a thing where you're present in a *Doctor Who* story," he says. "A lot of that was the 'wow' of being in the TARDIS and then on Skaro. Being present in these environments is the thing. It's part of the reason we chose the monsters that we did [Daleks and Weeping Angels], because they worked so well in that environment."

The Dalek ship aside, the first two chapters of the game feature entirely new enemies. As Marcus notes, this reflects the last series, which "stood on its own feet before bringing back the more well-known monsters." They're creepy enemies, too, and it's clear that this is going to be one scary game.

"It would be hard to ignore the fear that you get through the show," says Marcus. "I know I've been scared playing this game when I spot stuff that I forgot we put in there. But it's not like we've created a horror game; we've not gone for easy jump scares. A lot of it is to do with atmosphere."



The big challenge with *The Edge of Time* is that you need a VR headset to play it. This year, there are new VR devices that remove the need for expensive PCs or PlayStations, but even these can set you back £500. Acknowledging this, Ian says the plan is to set up locations that people can visit in order to play the game.

"It won't be straight away," he adds, "but it is something we're going to do. We're just going to put it everywhere we can, whilst maintaining the quality. The challenge with location-based experiences is that you're dealing with people who have never played VR at all. So we might have to do sections of the game rather than the full thing, because otherwise you'd be there for hours."

As production comes to an end on *The Edge of Time*, it's clear that Maze Theory isn't finished with *Doctor Who*. Marcus and Ian have discussed patching in 'easter eggs' once the game is released, and Marcus is keen to experiment with other technology in creating *Doctor Who* experiences.

"It's been a good partnership [with the BBC]," he concludes. "They seem to be really pleased and there are conversations about doing other things. We've got ideas. Things like AR [augmented reality], which is a completely different medium in a way. The great thing with VR is you're contained and we can control that. Whereas in AR, 90 per cent of what's happening is in the world around you and we're just putting something over the top. I think that could be interesting.

"But there are technical advancements coming up all time. The latest headsets can even detect when you blink, and you can just imagine what we could do with that." **DWM**

Above left: The Doctor (Matt Smith) appeared in specially recorded footage for an interactive walkthrough at the *Doctor Who* Experience, which launched in 2013.

Above right: When Peter Capaldi became the Doctor, new scenes featuring his incarnation were recorded for the *Doctor Who* Experience.

Left inset: Marcus Moresby wears a VR headset while working alongside Maze Theory's environment artist Victoria Goldsmith.

Below left: New monsters in *The Edge of Time* include the Hydrorks.

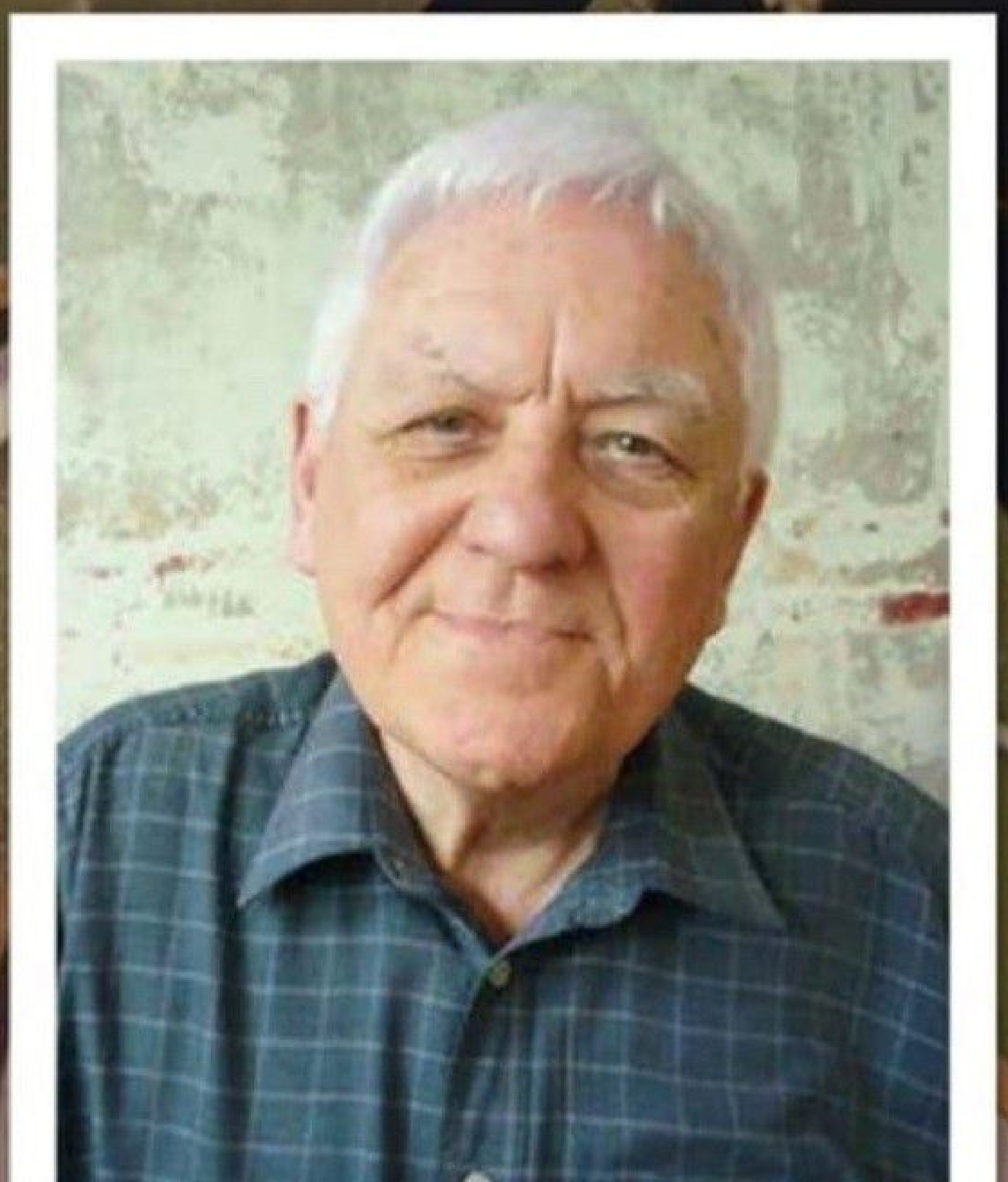
Below right: *The Edge of Time* allows the player to operate the controls of the TARDIS.

1
2
3
4
Fast
Fast
Fast
Fast

Capital Thinking

Philip Martin wrote two stories for the Sixth Doctor in the mid-1980s. He has just revived Sil, the fondly remembered villain that featured in those episodes, for a new independent drama.

Interview by **ROBERT FAIRCLOUGH**



"I was interviewed some time ago for the *Myth Makers* series," says an upbeat Philip Martin, discussing his edition of the *Doctor Who*-inspired DVD series. "Keith Barnfather, the producer, had also done an interview last year with Nabil Shaban, who first played Sil in my *Doctor Who* story *Vengeance on Varos* [1985]. Keith suggested making a drama based around Sil, so we kicked the idea around and eventually came up with a 60-minute film, *Sil and the Devil Seeds of Arodor,* which I wrote towards the end of last year."

Philip has his daughter Hilary to thank for inspiring him to write a *Doctor Who* adventure – thus creating the money-grabbing Sil, one of a race of reptilian mutants called Mentors. "Hilary was seven in 1984 and at that time *Doctor Who* was on during the week," Philip recalls. "She'd begun to watch it, while I'd stopped watching it. She asked me to sit with her, so I did and saw a few of the stories. I woke up one morning with the idea of televised torture, wrote it down and thought, 'Well, there's nowhere else to send this.' So I sent it in to the *Doctor Who* script editor, Eric Saward, whom I didn't know.

"Eric quite liked the idea, but the producer, John Nathan-Turner, was very suspicious of me because I'd written for *Play for Today* – *The Remainder Man* [1982] and the original [*Play for Today*] *Gangsters* film [1975], which he considered highbrow stuff. John did everything he could to thwart me; he actually asked me to do a scene breakdown, which novice writers are asked to do to see if they can structure the story properly. That was an insult, really. But I sat down and plotted the scene breakdown. After that, John said, 'All right, all right, commission him, but tell him he mustn't make the script political.' Of course, I went on to deliver one of the most political *Doctor Who* stories there's ever been!"

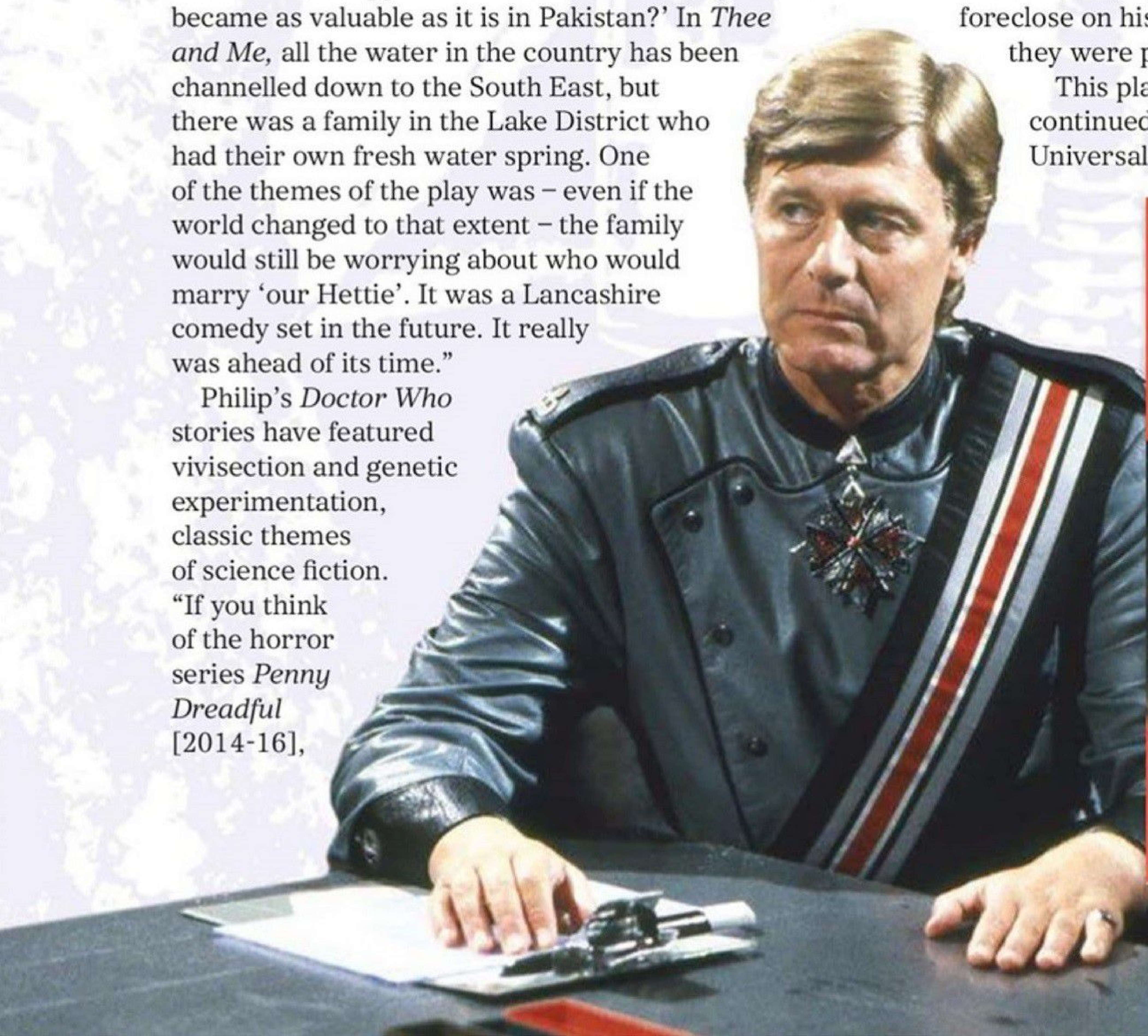
Philip has always been interested in science fiction. In 1978 he wrote *Thee and Me* for the National Theatre, a play that envisaged an England devastated by climate change. "I'd been filming the second series of my crime drama *Gangsters* [1976-78] in Pakistan. We were right on the edge of the monsoon season and it was 90 per cent humidity, which sucked the life out of you. I saw a family living in a series of concrete pipes, and when I came back to England it took me quite a while to readjust. I started thinking, 'What would happen if the UK climate changed and water became as valuable as it is in Pakistan?' In *Thee and Me,* all the water in the country has been channelled down to the South East, but there was a family in the Lake District who had their own fresh water spring. One of the themes of the play was – even if the world changed to that extent – the family would still be worrying about who would marry 'our Hettie'. It was a Lancashire comedy set in the future. It really was ahead of its time."

Philip's *Doctor Who* stories have featured vivisection and genetic experimentation, classic themes of science fiction. "If you think of the horror series *Penny Dreadful* [2014-16], Victor Frankenstein was a character in it, and a very interesting one... The great thing about sci fi is that you can deal with contemporary issues in a heightened, fictional way. For example, in *Vengeance on Varos* part of the concept was, 'What's the media going to be like in 300-or-so years' time?'"

The roots of *Varos* lay in Philip's fascination with organised crime, seen prominently in his series *Gangsters*.

The roots of *Varos*, though, lay in Philip's fascination with organised crime, seen prominently in his series *Gangsters*, set in the Birmingham underworld. "In the series, the criminal gang was based on a company, with a hierarchy ending in a chairman at the top. I had some fun sending up the boardroom terminology, with one character saying about John Kline, the anti-hero, 'We foreclose on his option to breathe' – in other words, they were planning to kill him."

This playful mixture of crime and commerce continued with Sil. "He works for the UMF – the Universal Monetary Fund – who invest in various →



Philip Martin
GANGSTERS
FEATURING KLINE FROM THE BBC TELEVISION SERIES
Philip Martin
GANGSTERS 2
FEATURING KLINE FROM THE BBC TELEVISION SERIES

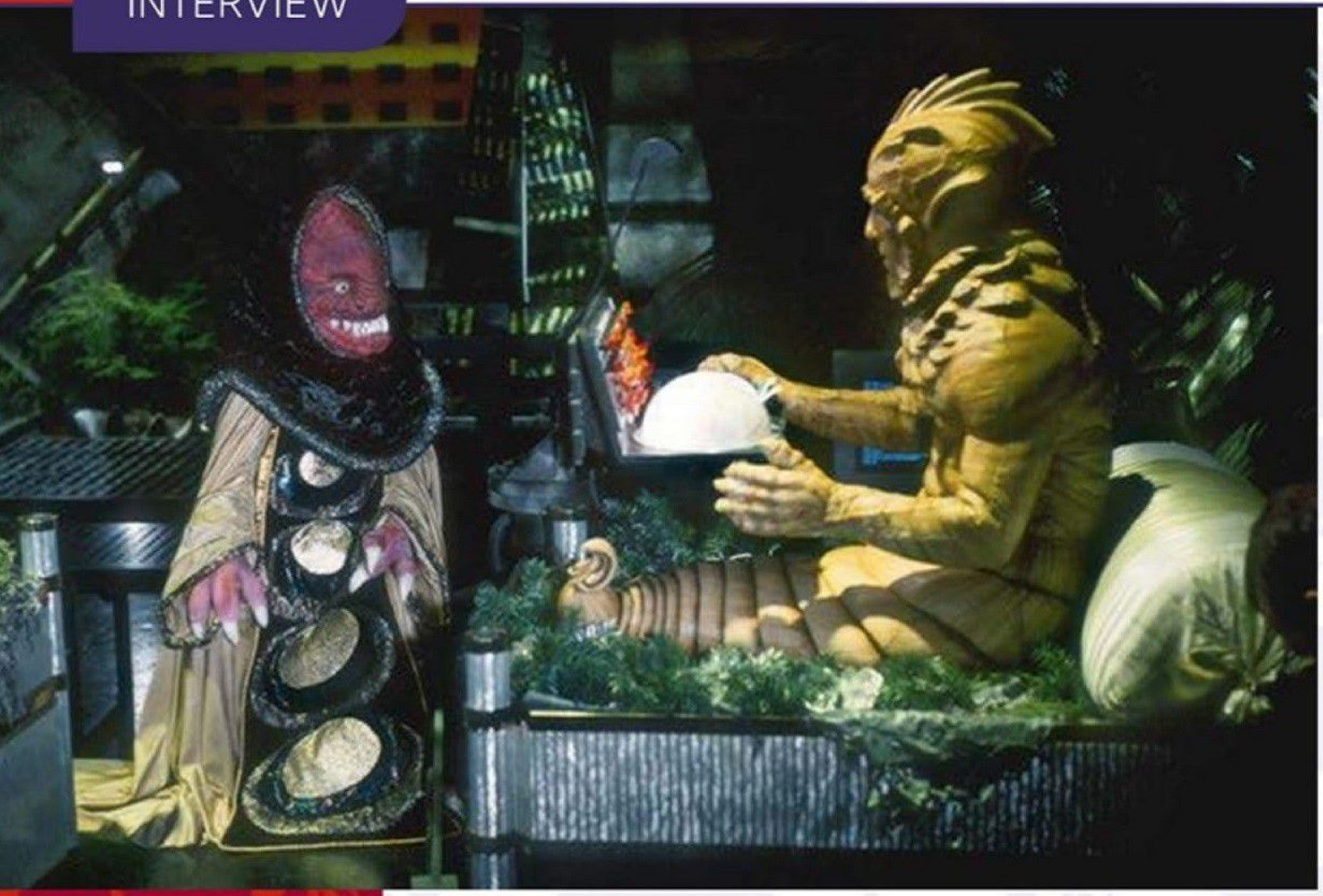
Opposite page main image: Nabil Shaban returns as Sil in the independent production *The Devil Seeds of Arodor*.

Opposite page inset: Writer Philip Martin.

Above: Sil made his debut in *Vengeance on Varos* (1985).

Below left: The beleaguered Governor (Martin Jarvis) in *Vengeance on Varos*.

Below right: Two novels by Philip Martin based on his BBC1 series *Gangsters* (1976-78), featuring Maurice Colbourne as Kline. The books were first published by Sphere in 1977.



Above: The Possicar delegate (Deep Roy) meets Lord Kiv (Christopher Ryan) in Part Eight of *The Trial of a Time Lord* (1986). The delegate's mask was adapted from the head of a Terileptil from *The Visitation* (1982).

Below left: Actor Nabil Shaban.

Below right: Sil with a Guard Monk (Jim Conway) and Security Guard Peterson (John Michal Rooke) in *The Devil Seeds of Arodor.*

→ enterprises throughout the universe. His and the Mentors' philosophy is, 'Why do you need to conquer worlds when you can just buy them?' We live in a capitalist society, and if I couldn't satirise that, what could I satirise? The hierarchy of the UMF on Thoros Beta [the Mentors' home planet] includes Sil's boss, Lord Kiv, who is in the new film as well.

"*Varos* also anticipated [the 2008 novel] *The Hunger Games* and [the sci-fi anthology series] *Black Mirror*, ie: people watching people suffering and being humiliated," says Philip. "When *Varos* was on in 1985, I switched on *Newsnight* and the presenter, Jeremy Paxman, was saying, 'Look at this!' They cut to a shot of the Varos governor in the chair losing the vote, and the punishment rays blasting down on him and causing him pain. Paxman laughed and said, 'Maybe we should introduce that system here!'

"Most science-fiction writers have a canny eye on what will happen in the future," Philip adds. "A number of times I've written scripts, and two years later what I'd predicted came true. My wife would think it was uncanny, but that's what writers do. I'm not unique in that. A lot of the time we're right. Not always, but a lot of the time."

Vengeance on Varos is notable for including another of Philip's favourite themes, namely breaking down television's 'fourth wall' – the concept that the TV audience is watching 'real', enclosed events. "I did a lot of that in the second series of *Gangsters,*" he says. "You suddenly say, 'The TV audience is watching *Varos*, and the characters] in the story are watching events in the story on their televisions' – which gives the piece an extra, self-aware dimension. I watched *Varos* again not so long ago and I was pleased to see that aspect of it still worked. The intention was to give the viewer a different experience of television."

Philip believes that Sil's popularity is largely due to the actor inhabiting the alien's slug-like prosthetics. "The best thing with all scripts is that the actors bring their enhancement to it. One of the things about *Doctor Who* in the 1980s was that the actor would move one way and the costume would move the other. Nabil Shaban is handicapped, so he could have a costume on him that moved as he does. With Nabil, of course, the costume fitted him exactly... When he was at the readthrough, he did the laugh that became Sil's and the whole room became totally frozen, because it was so spooky. Nabil has made the part his own, and I'm always happy if I can get him into other scripts, such as [the unmade story for the 1986 season] *Mission to Magnus* and

LOVABLE ROGUES

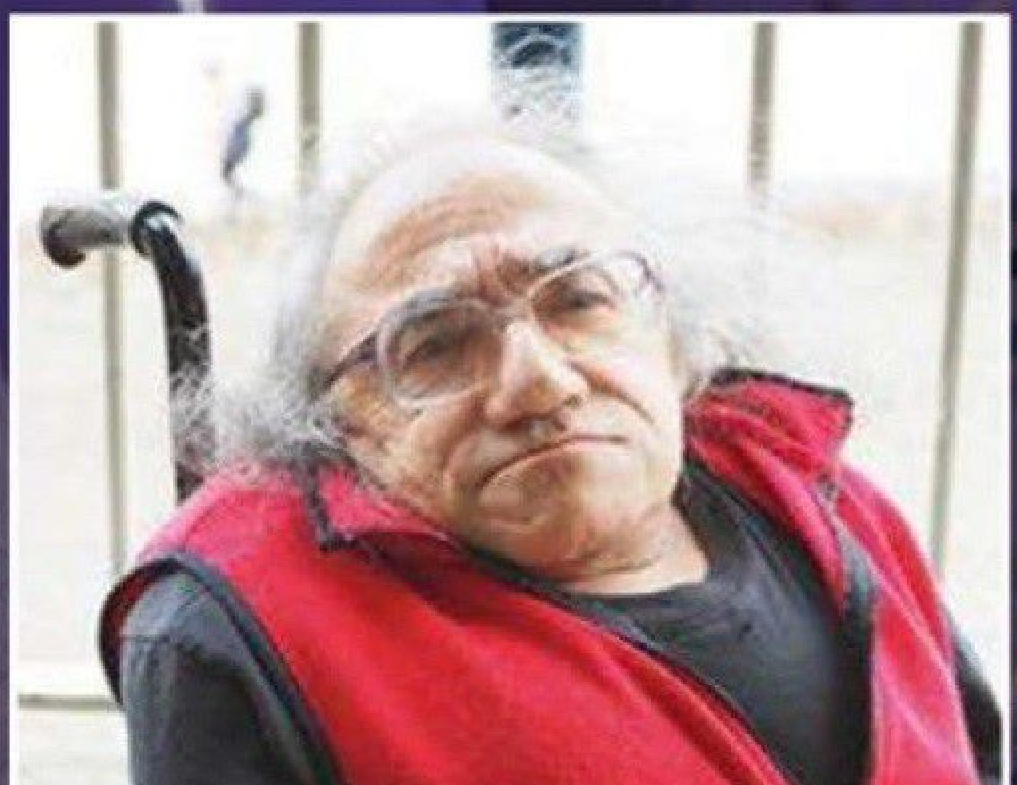
"Sil is back – with a vengeance!" announces a delighted Nabil Shaban when **Doctor Who Magazine** catches up with him between rehearsals for David Hare's play *Peter Gynt* at the National Theatre.

"Keith Barnfather commissioned Phil. He came up with a script, it was sent to me and I said, 'Yep, I'll do it. I like it.' I was confident anyway because I like Philip's writing. I was a fan of his before *Vengeance on Varos* because of *Gangsters*. In fact, when I went for the audition to play Sil and Ron Jones, the director, gave me the script to look at, as soon as I saw it was by Philip Martin I thought, 'I'm doing this if he offers it to me!'"

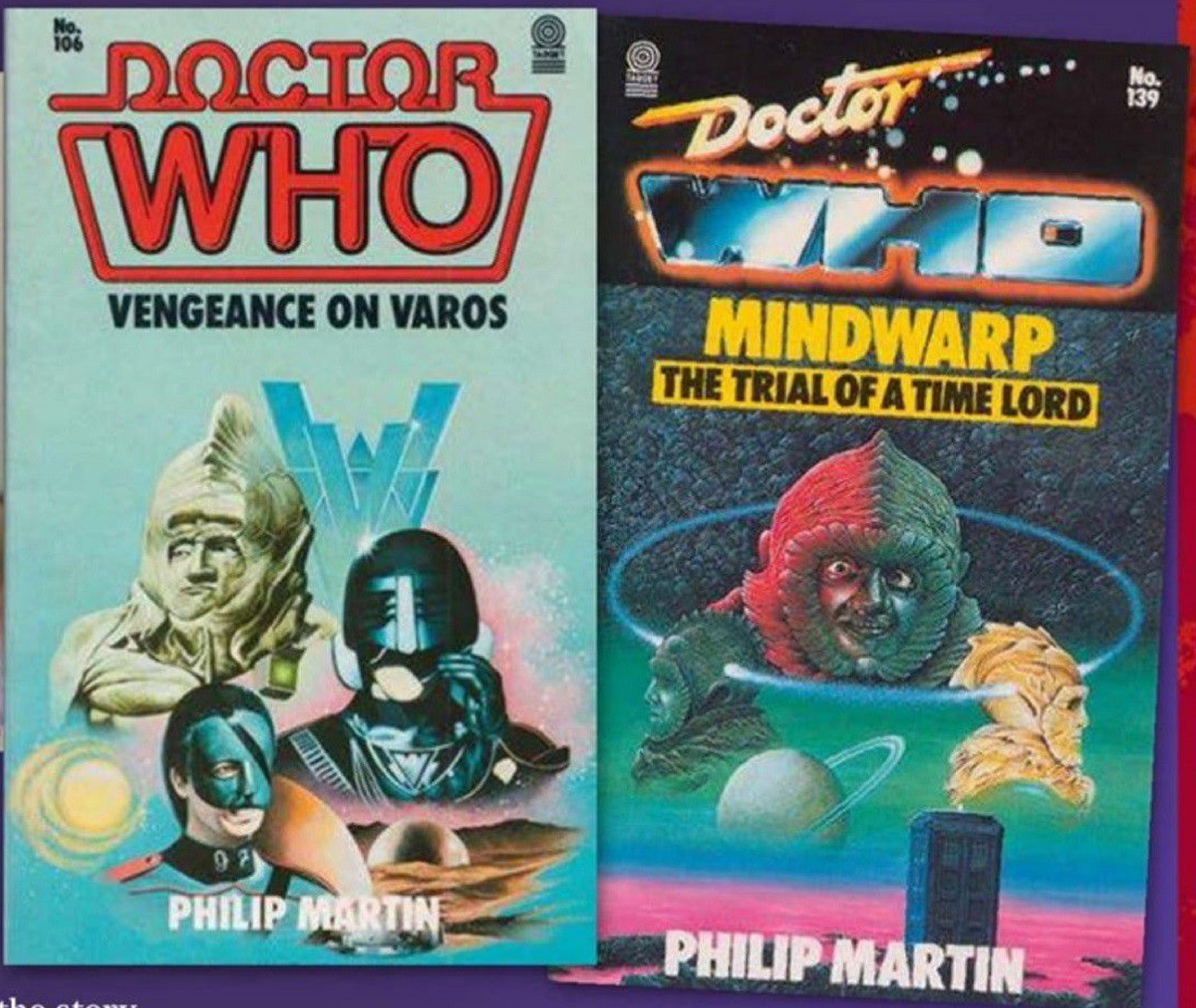
Reflecting on why Sil is such a popular character, Nabil says, "He's a creep! I modelled him on various people, such as Dr Smith in *Lost in Space* [1965-68]. Another model was Gollum from *The Lord of the Rings,* who, in a way, turns out to be a lovable rogue."

For that reason, Nabil sees Sil as the sci-fi equivalent of the shifty wheeler-dealer from the TV series *Minder*.

"He's an intergalactic Arthur Daley. If Arthur does something good it's accidental, and I think Sil has that quality too. He's only interested in himself, but if he coincidentally helps somebody, he doesn't mind. You kind of admire Arthur Daley for that, and I think that's exactly why Sil appeals so much to people."



Far left: Lord Kiv has his mind transplanted into the body of Peri (Nicola Bryant) in Part Eight of *The Trial of a Time Lord*.



Left: The Target novelisations of *Vengeance on Varos* (1988, art by David McAllister) and *Mindwarp* (1989, art by Alister Pearson).

'Mindwarp' [broadcast in 1986 as Parts Five to Eight of *The Trial of a Time Lord*].

"After *Varos* I was taken onto the writing team," Philip continues, "as John Nathan-Turner thought that I was OK. We had a development meeting where we worked out the story of *The Trial of a Time Lord*, and John took me aside and said, 'Can I ask you something...? Peri.' 'Yes?' I replied. 'She has to go.' 'Oh!' I said. 'I see what you mean.' He went on, 'I don't care how you finish the story, but she's got to die at the end of your 'Mindwarp' episodes.'

"It was a bit embarrassing, actually, because I would meet Nicola Bryant, who played Peri, at various gatherings and parties, look at her and think, 'How am I going to do this? Is it going to be strangulation or a plain stabbing?' I felt like an assassin weighing her up! Anyway, years later, I met her and said that I felt very guilty, because I'd been asked to kill her off but couldn't speak to anybody about it. And she said, 'Oh, don't worry, darling, I knew!' I'd been through all that moralising agony for nothing.

"I loved writing Peri's final scene. Kiv wakes up in Peri's body and she's warm-blooded – the Mentors aren't. He delights in being in a warm body, looks at his old one and says, 'Get rid of that cold thing.' Nicola gave a terrific performance, too."

Philip is well known for appearing in productions he's written, firstly as the gang boss Rawlinson in the 1975 TV film of *Gangsters*, and subsequently as 'the White Devil', the killer of John Kline, in the second series. He and Keith Barnfather planned to continue this tradition in *Sil and the Devil Seeds of Arodor*. "Unfortunately, I had a health problem which I'm getting over now. I was originally going to play Lord Kiv, in a kind of homage to the parts I'd played in *Gangsters*. But I became ill and I needed some treatment, so I decided that it would have been too much for me."

Nonetheless, *Sil and the Devil Seeds of Arodor* has been a rewarding experience for Philip. "It was very interesting working with Sil again," he reflects. "It was great fun to make him the actual centrepiece of the drama, rather than have the Doctor around. You can explore much more about him. He's not just a fool – eventually he finds a way to turn the tables on his enemies... I always have fun with him because he's such a cowardly rascal." **DWM**

Below inset: Philip appeared as the crime boss Rawlinson in *Play for Today: Gangsters* (1975), in addition to writing the BBC1 drama.

Bottom: Christopher Ryan returns as Lord Kiv (now in a new body) alongside Nabil Shaban as Sil in *The Devil Seeds of Arodor*.

> **"The best thing with all scripts is that the actors bring their enhancement to it."**

VCA/LFO
Voice Definition
Preset Definition
Time Control
Special
Disk
Sample
E-mu Systems, In

Let's Do The Mindwarp Again

Doctor Who plays a relatively small part in the long and distinguished career of composer Richard Hartley, but he was happy to revisit his 1986 score for *The Trial of a Time Lord*.

Interview by **TIM WORTHINGTON**

'Mindwarp' – comprising Parts Five to Eight of *The Trial of a Time Lord* (1986) – revolves around the hunt for a suitable host body for the brain of Kiv, the ailing leader of the Mentors.

As it turns out, this was an easier task than finding the master tapes of the story's music, which have been missing since transmission and notably absent from compilations and retrospectives. Composer Richard Hartley is philosophical about the attention this 'lost' soundtrack now commands and the reasons for that attention in the first place. "It's flattering, but why the BBC never kept a copy is baffling," he says. "Perhaps they didn't like it?"

We can only guess at the BBC's reasons for not retaining the 'Mindwarp' tapes, but plenty of people *did* like Richard's music. Across a busy and varied career, he has worked extensively on a number of cult franchises and acclaimed movies, with some of the most widely heard music of the 20th century to his credit. However, his association with one engagement in particular went back further than any of the above.

"As a teenager, *Doctor Who* was the highlight of my Saturday night viewing," says Richard enthusiastically. "I loved the distinctive musical sound. Despite the variety of composers that worked on the show, it always had a unified feel, and that has to be credited to Delia Derbyshire's otherworldly realisation of Ron Grainer's title music. When it first appeared back in 1963, it was unique and very scary – music for the modern age we were about to enter. For a long time, it was my ambition to work at the BBC Radiophonic Workshop."

It would be another cult favourite, though, that first brought Richard to public attention. "In 1973, I was composing music for *The Unseen Hand*, a play by Sam Shepard being staged at the Royal Court Theatre in London, when I met one of the cast – an actor called Richard O'Brien. During rehearsals, he told me that he was working on an idea for a rock musical, and myself and the director Jim Sharman went round to his flat to discuss it. He sang two songs called *Science Fiction* and *Sweet Transvestite* to us, and Jim arranged a three-week slot at the Royal Court's smaller venue, the Theatre Upstairs, which gave us two-and-a-bit weeks to find a cast, rehearse and complete the score!"

> "As a teenager, *Doctor Who* was the highlight of my Saturday night viewing."

This was of course *The Rocky Horror Show*, and Richard – who played in the four-piece live band for those original shows – would go on to work on the first full London production, the 1973 cast recording and a handful of accompanying singles, together with the 1975 film adaptation *The Rocky Horror Picture Show*. Even now, the musical's enduring success surprises Richard. "From the first performance we knew we had something special," he says, "but no one thought it would still be playing around the world 46 years later." →

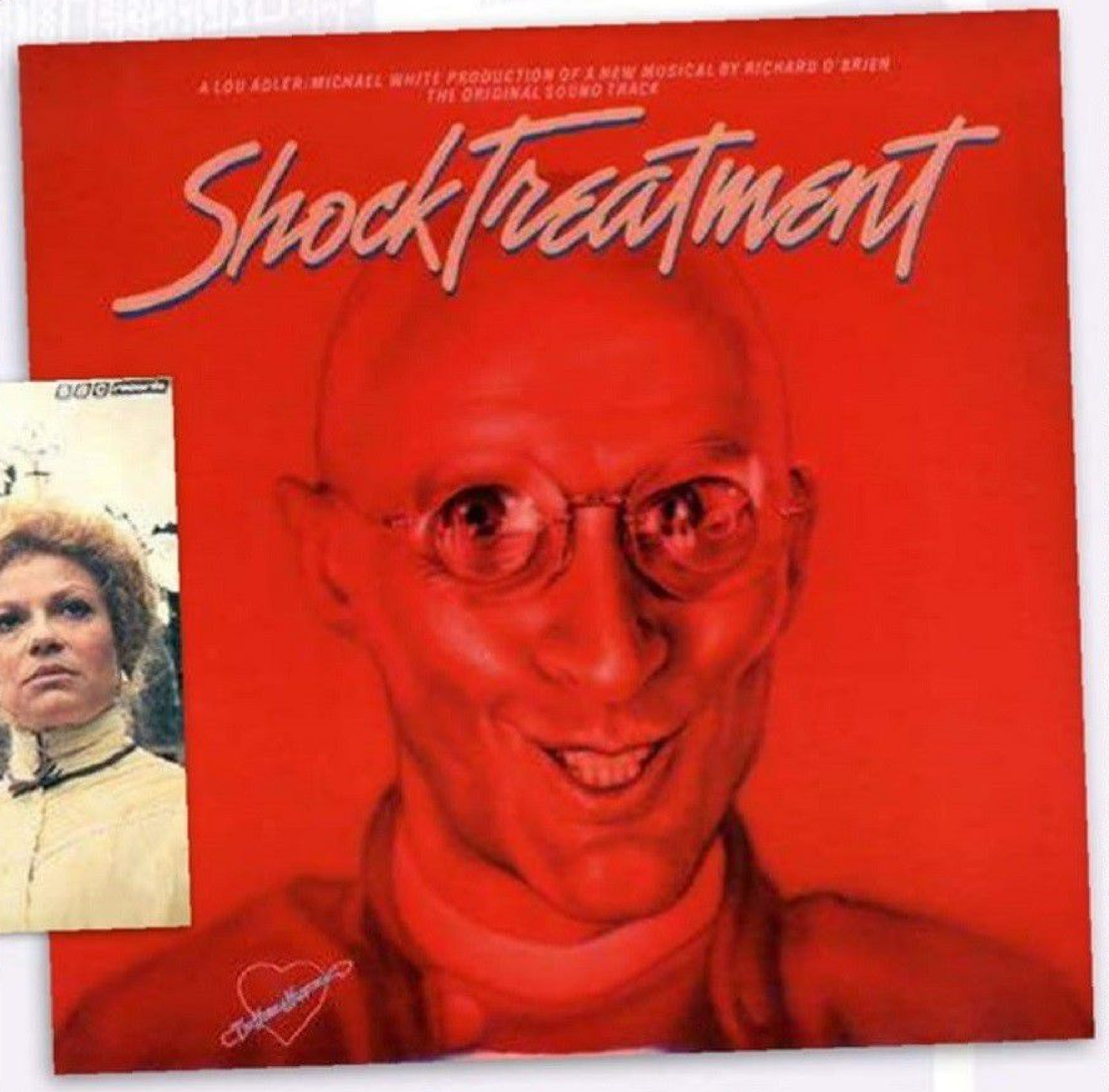
Opposite page: Peri (Nicola Bryant) suffers a fate worse than death in Part Eight of *The Trial of a Time Lord* (1986).

Above: Composer Richard Hartley.

Below left: The Doctor (Colin Baker, right) helps Crozier (Patrick Ryecart) to prepare Lord Kiv (Christopher Ryan) for a brain operation in Part Seven of *The Trial of a Time Lord*.

Below right: Richard O'Brien as Riff Raff in the cult classic *The Rocky Horror Picture Show* (1975).

PENMARRIC
THEME FROM
BBC Records


A LOU ADLER-MICHAEL WHITE PRODUCTION OF A NEW MUSICAL BY RICHARD O'BRIEN
THE ORIGINAL SOUND TRACK
Shock Treatment

Above left: The 7" single of Richard's theme for the 1979 costume drama *Penmarric*.

Above centre: The LP of 1981's *Shock Treatment*.

Above right: Denis Lawson as Eddie Cass and Simon Callow as Hugo Silver in *Dead Head* (1986).

Below left: The LP *The Music of Torvill and Dean* (1984).

Bottom left: Richard, Alexandra Burke and Suzy Klein discuss Richard's version of Ravel's *Bolero* on BBC Four's *Our Classical Century* (2019).

Below right: The documentary *Wham! in China: Foreign Skies* was produced in 1986.

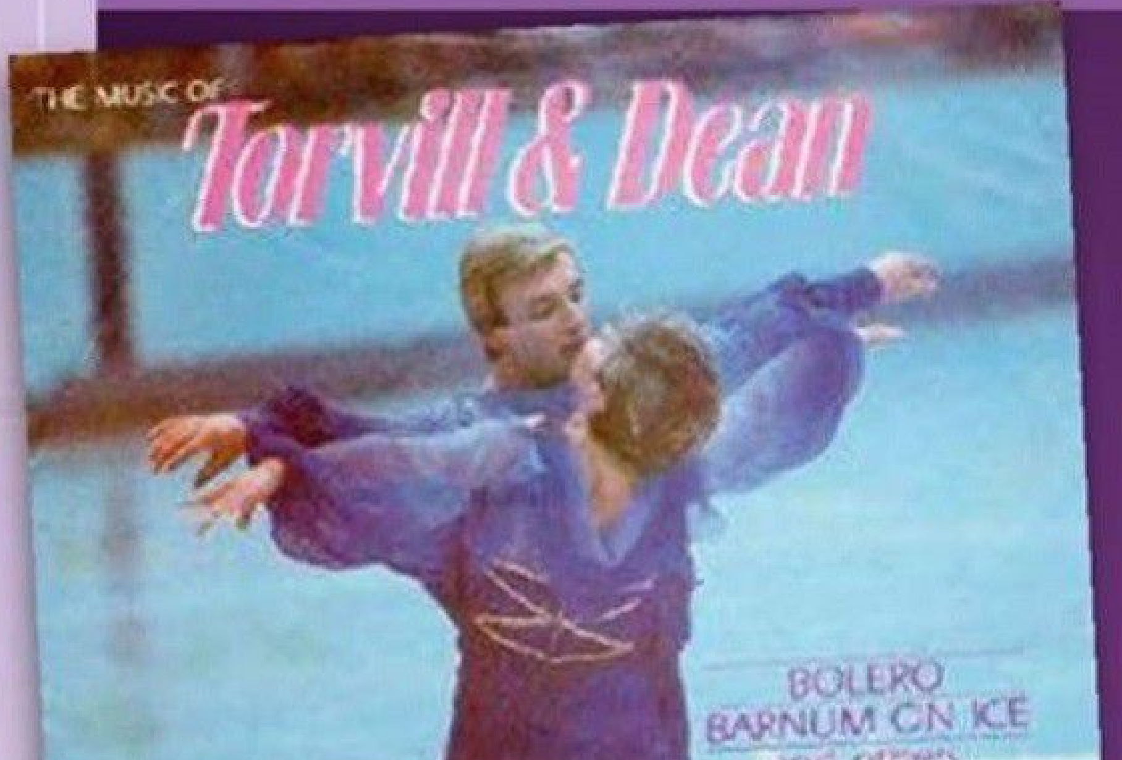
→ He would collaborate again with Richard O'Brien – of whom Richard says, "We were always on the same page musically, and still are" – on a number of other musicals. Among them was 1981's *Shock Treatment*, which was poorly received at the time but a hit on its 2014 revival, which Richard puts down to the fact that "it's sending up reality TV 'gone mad', but reality TV didn't really exist back then." There was also an unfinished *Rocky Horror Show* sequel, *Revenge of the Old Queen*, which got as far as demo recordings that interested 20th Century Fox and director Tim Burton in the early 1990s. The duo also wrote songs for the bizarre Australian musical-comedy *The Return of Captain Invincible* (1983). "A film about an alcoholic superhero saving the world, starring Alan Arkin and Christopher Lee," Richard laments. "Should have had legs, but it lacked focus."

In the wake of the success of *The Rocky Horror Show*, Richard found himself in demand as a pop writer, arranger and producer. Some of the better-known acts he worked with during the late 1970s and early 80s include Liverpool Express, Meat Loaf, The Late Show, Natasha, Darts, Danse Society, Wham! and Amazulu. He was also increasingly in demand for television and film work. Notable credits from around this time include Hammer's big-budget adaptation of *The Lady Vanishes* (1979), ITV's drama anthology *Armchair Thriller* (1980), and Nicolas Roeg's controversial *Bad Timing* (1980). The last of these, Richard reveals, had an unexpected link to *Doctor Who*. "I used to bump into Ron Grainer a lot at Olympic Studios in Barnes – he was a mine of information, and helped me source quite a few of the exotic instruments I used on the soundtrack for *Bad Timing*."

Richard's stirring theme from the BBC's costume drama *Penmarric* (1979) was released as a rather unlikely single by BBC Records and Tapes, but, while the series itself was a hit, the music didn't trouble the pop charts. "I wasn't convinced," he says, "and they used a photo of the cast looking glum on the cover." Why release it, then? "Vanity prevailed!" he says, laughing.

Another popular drama series that Richard scored, *Dead Head* (1986), was a gruesome BBC2 murder-mystery involving high-level corruption extending as far as the Royal Family. The stylised serial drew plenty of complaints about its lurid content, and Richard's music – full of doomy guitars, sinister synth growls, and electronic voices reciting nursery rhymes – was the ideal accompaniment to the grim visuals. Working on *Dead Head* brought Richard into contact with the Emulator II, a synthesiser that he praises for its grungy lo-fi sound and wide library of tones. (It was recommended to him by Alan Howarth, a keyboard player known for his atmospheric collaborations with the film

TOP TEN TRACKS

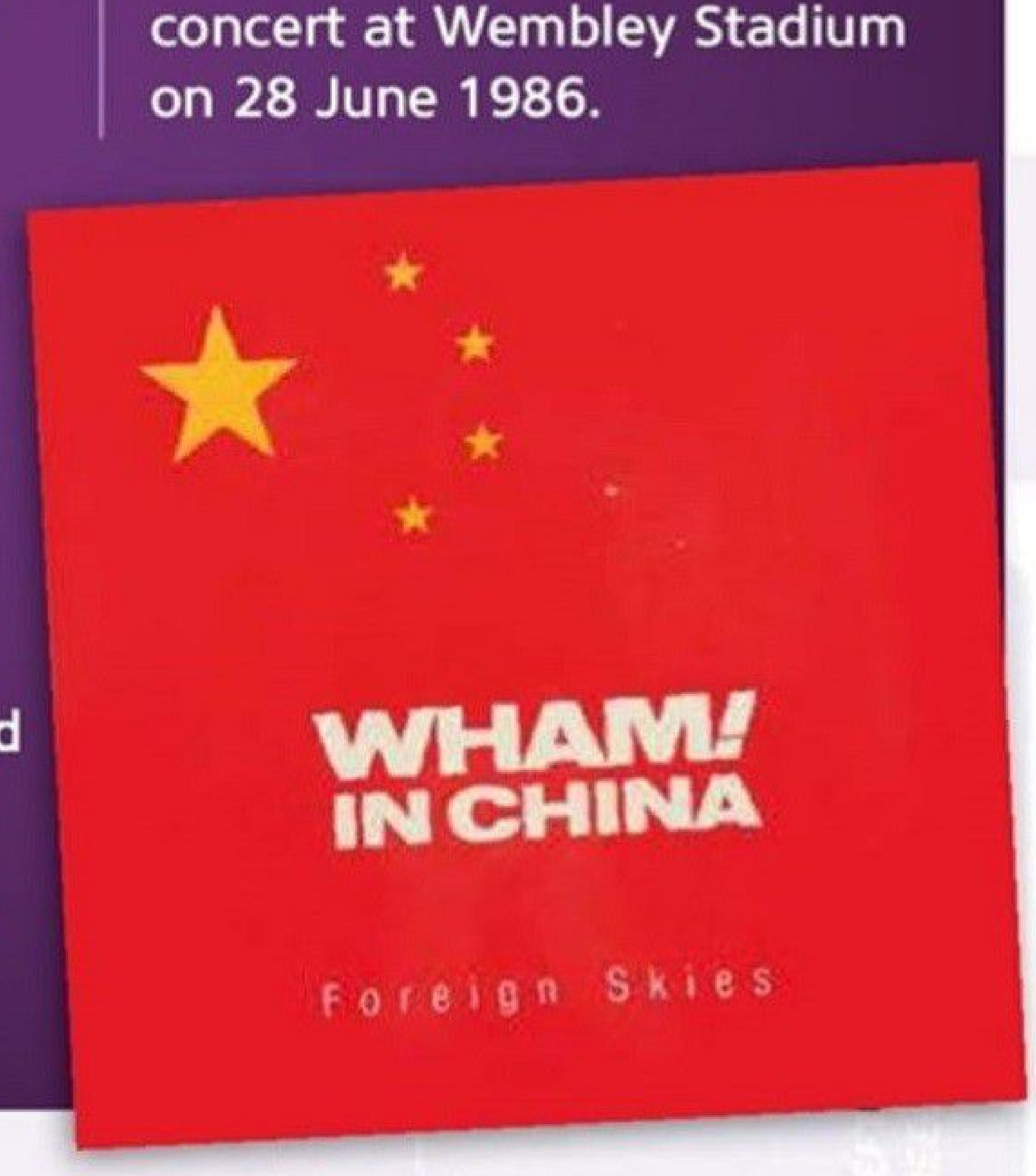


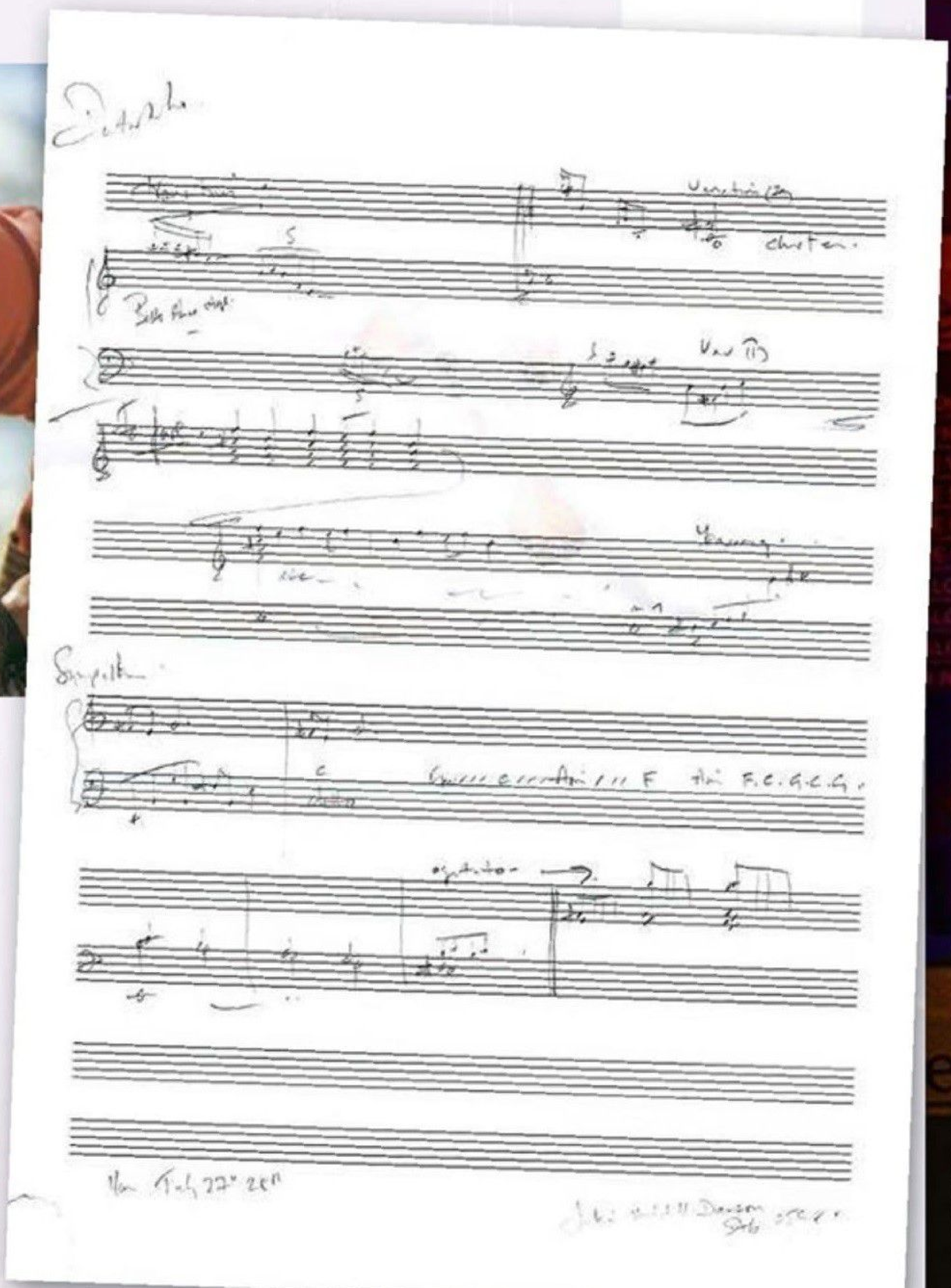
In 1983, the ice dancers Jayne Torvill and Christopher Dean were working on a routine set to Maurice Ravel's *Bolero* for the 1984 Winter Olympics in Sarajevo. They needed their own shortened arrangement of the piece but had a limited budget.

Duly commissioned, Richard Hartley came up with a stripped-back reworking using a Synclavier synthesiser and a saxophone, which was carefully timed and emphasised to match their routine. Their performance swept the board and won the pair gold medals and international acclaim, and *Bolero* was released as a single that also featured some of Richard's other music for the duo. It made the Top Ten in February 1984, which Richard credits entirely to the two dancers' celebrated performance – though he does admit that "It was exciting hearing *Bolero* in the Top 40 on Radio 1."

This wasn't Richard's only brush with the charts. Early in 1986, he added original music to *Wham! in China: Foreign Skies*, a documentary that followed the pop duo's landmark concerts in April 1985. With Cold War tensions still at their height, this was a more significant event than it may now appear, and the tour attracted a good deal of media coverage.

"George Michael was going to do it but didn't have time," explains Richard. "So Wham!'s manager Jazz Summers hired me. He was an old friend who I'd produced records for. Again, I used the Synclavier and Ray Russell on guitar." The film received its premiere at Wham!'s farewell concert at Wembley Stadium on 28 June 1986.





Above left: The Doctor interrogates Peri in Part Six of *The Trial of a Time Lord*.

Above right: A page from Richard's original score for 'Mindwarp'.

director John Carpenter.) *Dead Head* was also the entrée to the series Richard had wanted to work on since 1963.

As Richard recalls, "I was approached by [producer] John Nathan-Turner, who'd seen *Dead Head* and liked the music. He told me that there was a lack of interest in some quarters at the BBC but he was determined to re-invent *Doctor Who*, and asked if I would do four episodes. He wanted a darker and more cinematic feel to the music, similar to how I'd approached scoring *Dead Head*. Ron Jones, the director [on *Doctor Who*], and Dick Mills, who did the sound effects, were both very enthusiastic too."

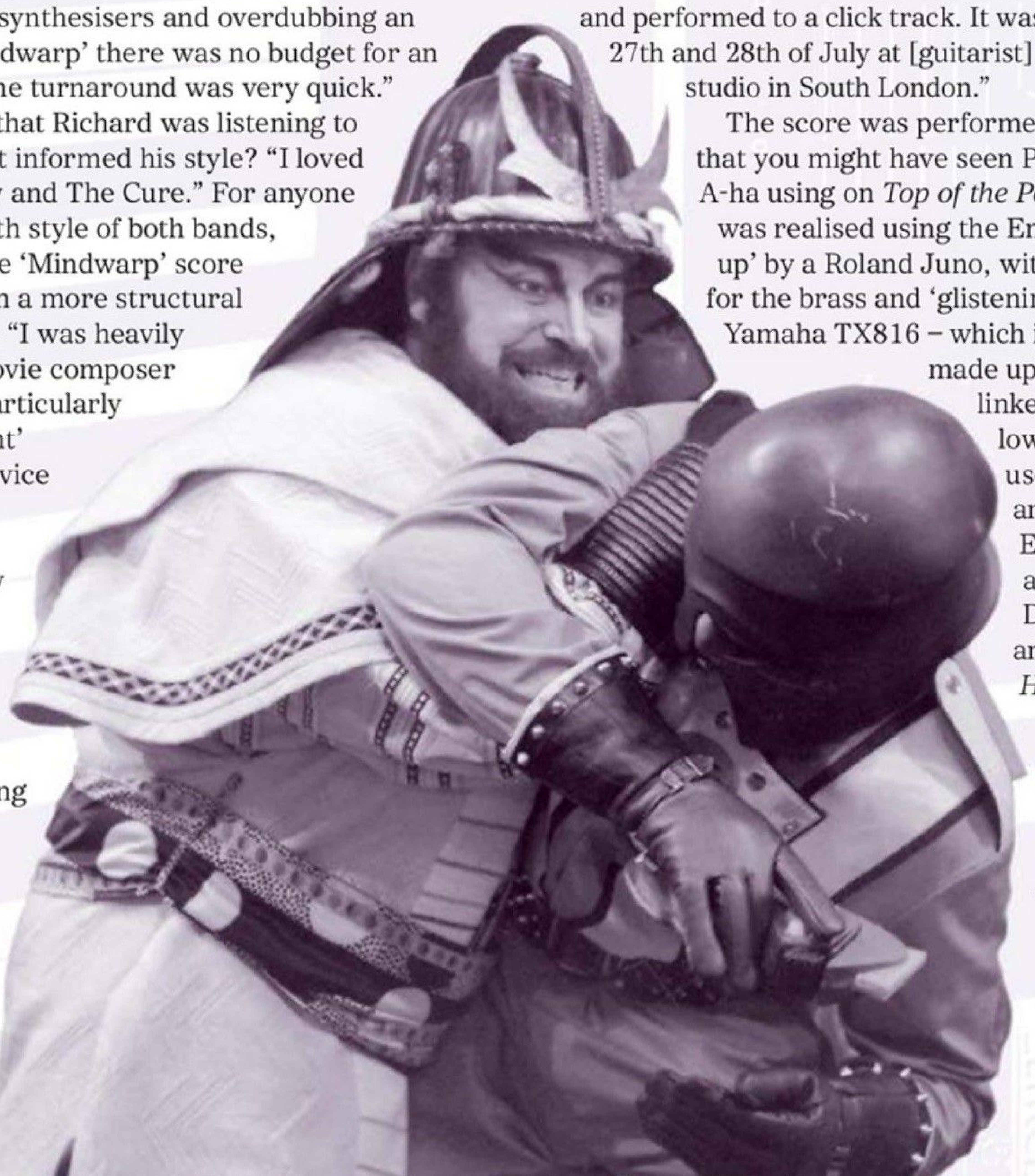
This was a bold move for the beleaguered producer, and also a risky one – and indeed 'Mindwarp' itself drew some criticism for its violent content. How does Richard feel about having contributed to two of the most complained-about television programmes of 1986? "Both were violent," he concedes, "but 'Mindwarp' has moments of levity. *Dead Head* is in an altogether different league!

> "I think my initial discussion with John set the tone: claustrophobic and slightly gloomy."

"I think my initial discussion with John set the tone: claustrophobic and slightly gloomy," he adds. "It was a style I'd developed over the years, usually using synthesisers and overdubbing an orchestra; with 'Mindwarp' there was no budget for an orchestra and also the turnaround was very quick."

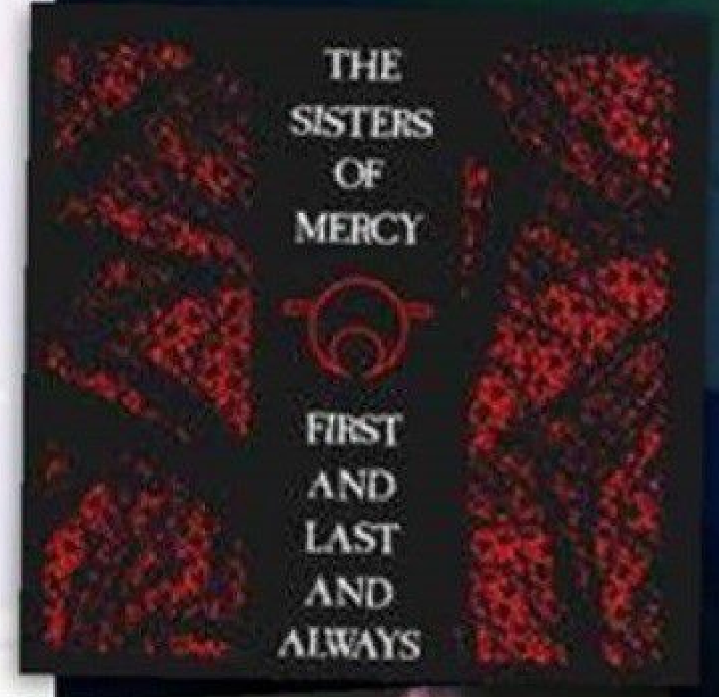
Was there anything that Richard was listening to around this time that informed his style? "I loved The Sisters of Mercy and The Cure." For anyone familiar with the Goth style of both bands, their influence on the 'Mindwarp' score will be apparent. "On a more structural level," adds Richard, "I was heavily influenced by the movie composer Ennio Morricone, particularly his use of 'pedal point' – a compositional device where a sustained note plays against a dissonant harmony – and his unusual combinations of instruments. I actually think he probably picked them up from working on pop records.

"After watching the four episodes I wrote five musical 'sketches'," he explains. "There are a lot of transitions in 'Mindwarp' so that was the first thing that I did. Then the fanfares, which are kind of imperative for *Doctor Who* music. But there were some very tender moments too, so I composed a 'sympathy' theme, then what I called a 'yearning' theme, and then the music which formed the basis of the fights and the chases. I didn't use a sequencer in 1986 so all the music was hand-written and performed to a click track. It was recorded on the 27th and 28th of July at [guitarist] Ray Russell's home studio in South London."

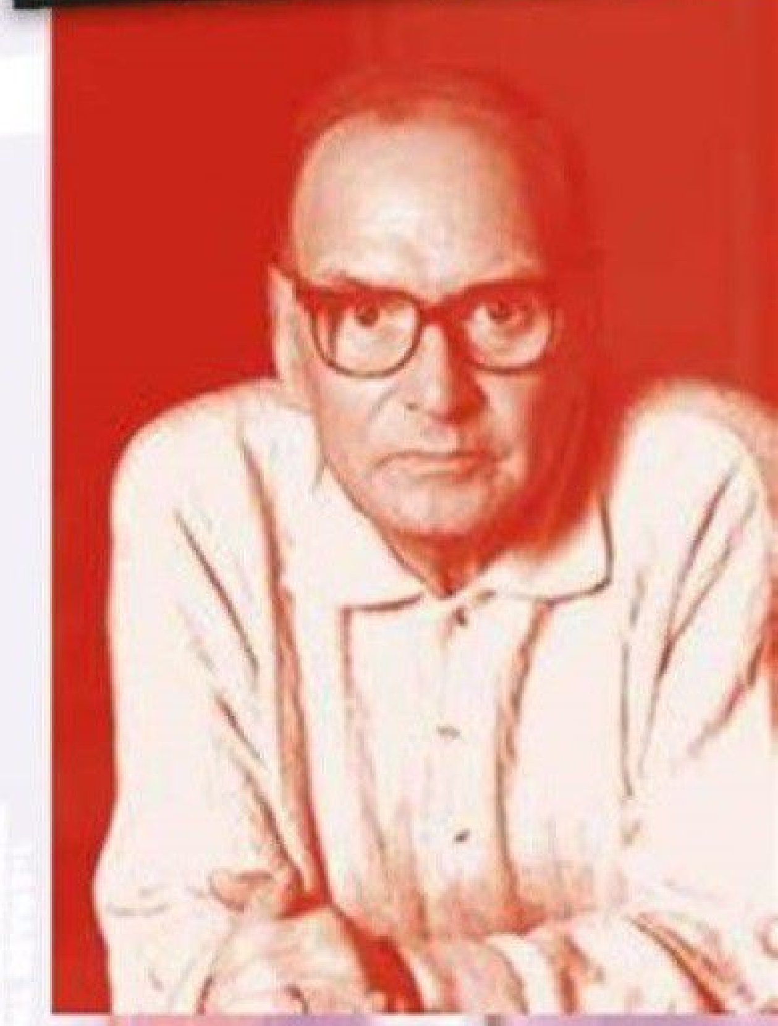


Below left: King Yrcanos (Brian Blessed) overpowers a guard in Part Eight of *The Trial of a Time Lord*.

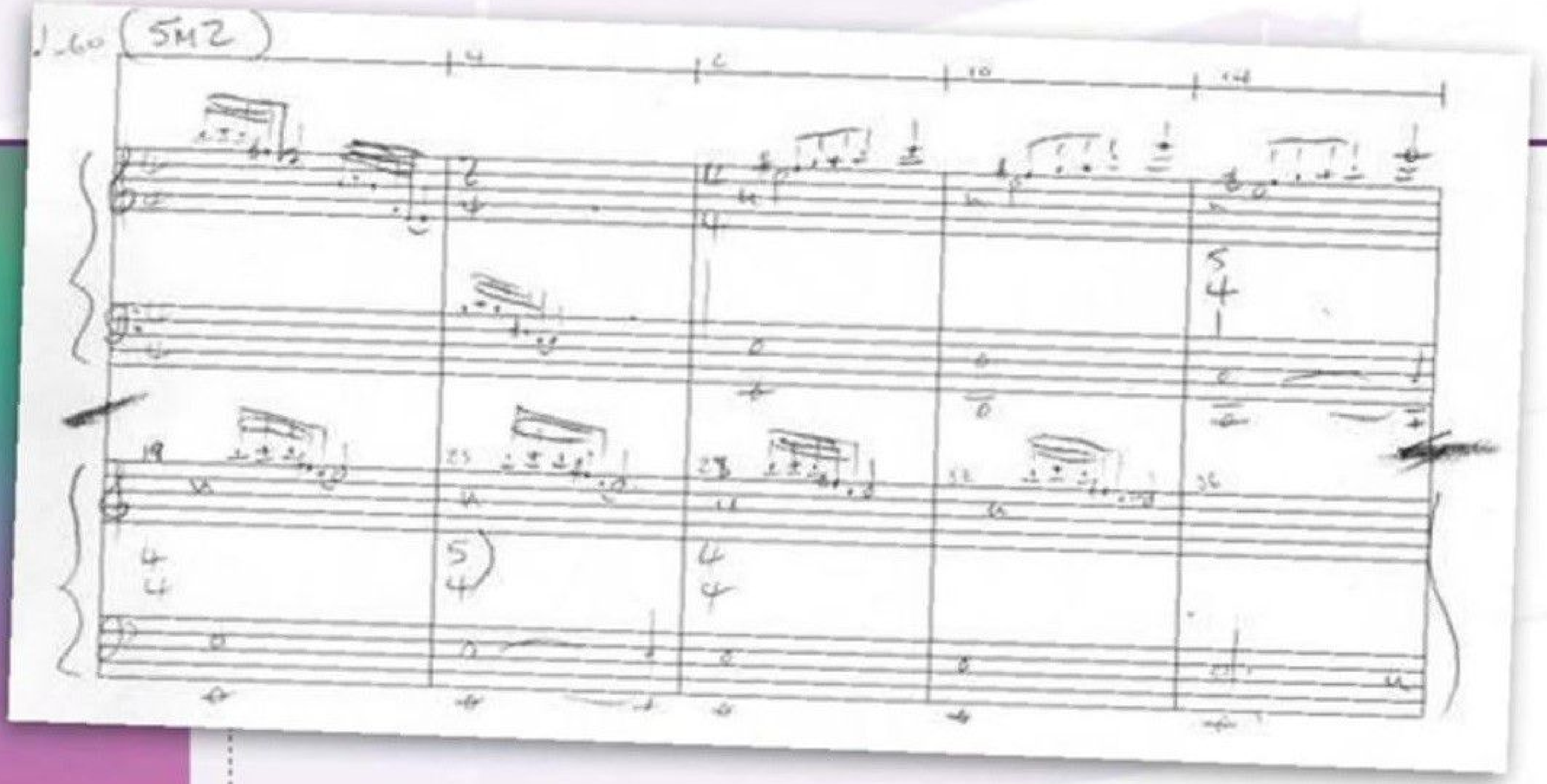
The score was performed on equipment that you might have seen Pet Shop Boys or A-ha using on *Top of the Pops*. "Most of it was realised using the Emulator II, 'fattened up' by a Roland Juno, with a Yamaha DX7 for the brass and 'glistening' sounds and the Yamaha TX816 – which is a rack system made up of eight DX7s linked together – for low drones. I also used Yamaha Rev 7 and Roland Space Echo reverb units, a Roland Dimension D chorus unit and, as with *Dead Head*, Ray on guitar using an Electro Harmonix Electric Mistress effects pedal. It was a 24-track recording using a Soundcraft desk and in those days we recorded straight to tape, which made mixing very quick. A lot →



THE HEAD ON THE DOOR
THE CURE



Below right from top: Some of Richard's inspirations – The Sisters of Mercy's debut album *First and Last and Always* (1985), The Cure's *The Head on the Door* (1985) and Italian composer Ennio Morricone.



Above left: The TARDIS materialises on Thoros Beta in Part Five of *The Trial of a Time Lord.*

Above right: The section of Richard's score that accompanied the materialisation scene.

Below left: Richard's music appeared on *Top BBC TV Themes Vol 3* (1980) and *20 BBC Drama Themes* (1983).

Below centre: *Telly Hits 2* (1986) featured Richard's theme for *Dead Head.*

Below right: Nell Campbell as Columbia in *The Rocky Horror Picture Show.*

→ of the stereo dynamics seemed lost in the dub onto the episodes, sadly."

They would become even more lost when the BBC disposed of the original recordings. For the Blu-ray of *The Trial of a Time Lord*, however, Richard has recreated his original score, allowing an isolated soundtrack and a 5.1 Surround mix to finally be created for 'Mindwarp'. Technology has changed a lot, however, so how much of a challenge was it to make sure that this new version reflected what was actually heard in 1986?

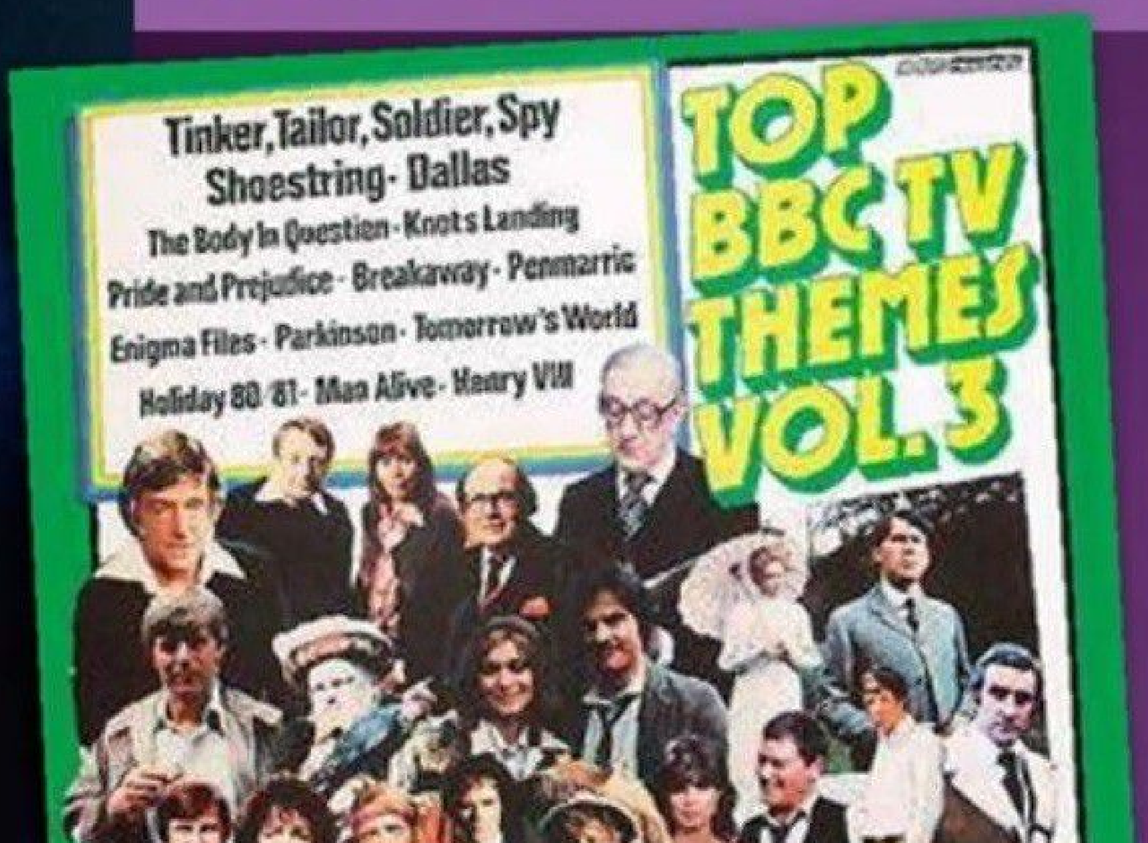
"Mark Ayres managed to retrieve my original written score – which they *had* kept – from the BBC Music Library, and he was on hand throughout with support and advice, so I'd like to thank him here. Two years ago I gave most of my vintage equipment away, but I had synthesised some of the sound libraries and used them to recreate the 'Mindwarp' soundtrack using a software synth called Kontakt. I played the various tracks into the digital audio package Logic 9 and tried to resist the temptation to 'improve' on my original score. The 'glistening' sounds and the brass figures both came from a simulation of the Yamaha DX7, and as both these sounds were originally from digital synthesisers I felt pretty confident that the 'new' versions would match the originals. I used my old Roland library to reconstruct the string sounds, and the original monophonic Synclavier library for the percussion.

"The end results sounded a little modern," he continues, "so I used a Bitcrusher plugin, which produces a lo-fi digital audio effect, on some of the tracks to make them sound a little more like something recorded on 8-bit technology. As well as that, I avoided Quantizing – a process that digitally rearranges music performed by hand to a stricter tempo – wherever I could. I did all of this on a Mac Mini with 16Gb RAM, and it actually took much longer to construct the recreation than it did to record the original!"

In between his two recordings of the 'Mindwarp' score, Richard has worked steadily on a string of award-winning films, including *Dance With a Stranger* (1985), *Princess Caraboo* (1994), *The Life and Death of Peter Sellers* (2007) and *Great Expectations* (2012). More recently, he was profiled by the BBC Four documentary series *Our Classical Century* (2018), which devoted almost ten minutes to his interpretation of Ravel's *Bolero* for the ice dancers Jayne Torvill and Christopher Dean.

Even so, he still looks back fondly on that one commission for a television show in trouble. "I was thrilled to be approached to do it – and thrilled again now that the music from 'Mindwarp' can finally be heard in full. Maybe this time the BBC *will* like it!" **DWM**

ON THE RECORD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TOP BBC TV THEMES VOL.3

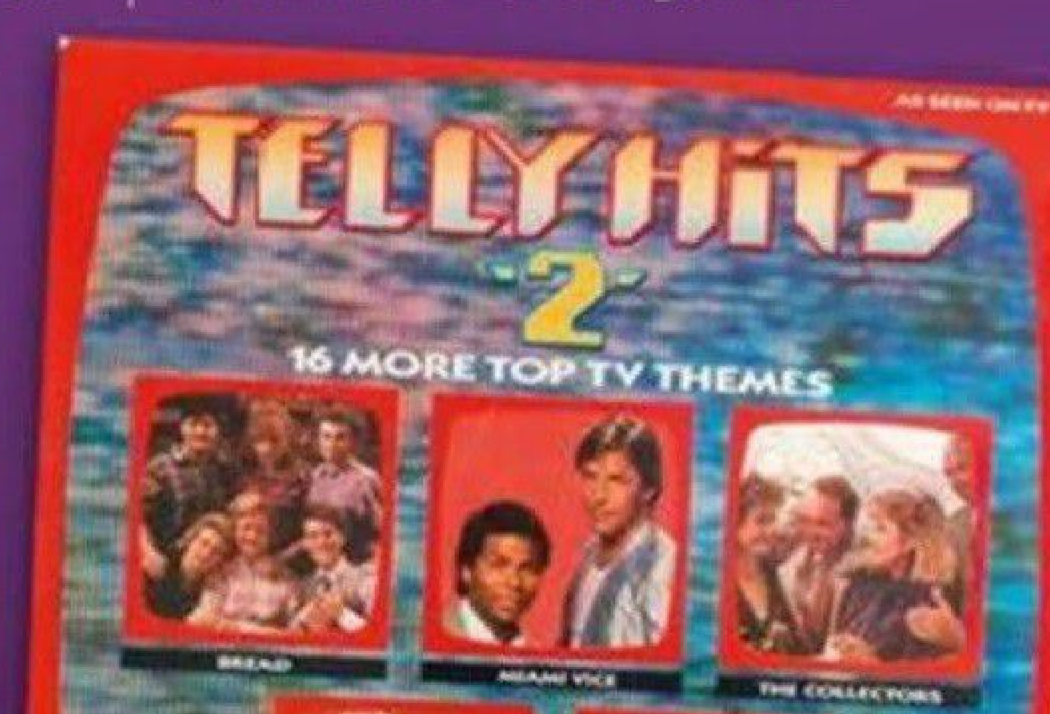
20 BBC DRAMA THEMES

The BBC didn't retain Richard's 'Mindwarp' tapes, let alone consider a commercial release, but some of his other soundtrack work has been made available.

Originally released as a single by BBC Records and Tapes (RESL71), the stately theme from *Penmarric* (1979) would find its way onto *Top BBC TV Themes Vol 3* (REH391) in 1980, alongside *Doctor Who* composer Peter Howell's acclaimed music from the documentary series *The Body in Question* (1978). It would also appear – with Dudley Simpson's theme from *Blake's 7* (1978-81) – on *20 BBC Drama Themes* (REH464) in 1983.

The theme from *Dead Head* – which wouldn't sound out of place on an 'Alternative 80s' compilation – was apparently considered as a single but ultimately rejected, possibly on account of the controversy surrounding the series. It would find its way instead onto *Telly Hits 2* (BBSR616) in 1986, where it sat uneasily alongside the themes from *Lovejoy* (1986-94) and *The Marriage* (1986).

Richard can be heard on the original cast recording of *The Rocky Horror Show* (UK Records, 1973) and the soundtracks to *The Rocky Horror Picture Show* (Ode, 1975) and *Shock Treatment* (Warner Bros, 1981). He also wrote and produced a number of singles for Little Nell (*The Rocky Horror Picture Show*'s Columbia), including *Do the Swim (Splish Splash)* in 1975, whichmay be familiar thanks to a risqué outtake that famously appeared in the first edition of ITV's clip show *It'll Be Alright on the Night* in 1977.



MISTRESS OF CHAOS

PART ONE

SCOTT GRAY: Story · JOHN ROSS: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

SEGONUS IV
THE MAHUIKA POWER STATION FEEDS ENERGY TO A QUARTER OF THE PLANET. IT WAS CONSTRUCTED IN A REMOTE REGION FOR ONE REASON: A MELTDOWN WOULD DEVASTATE EVERYTHING IN A FIFTY-MILE RADIUS.
TODAY, THANKS TO A COMBINATION OF EXECUTIVE INEPTITUDE, BUDGET CUTS AND STAFF SHORTAGES...
...THAT MELTDOWN IS IN PROGRESS.
THE OPERATORS HAVE CALLED FOR HELP, KNOWING FULL WELL THAT NONE COULD POSSIBLY ARRIVE IN TIME...
THROOM!
HEAD FOR THE ESCAPE SHUTTLES! RUN!!!
... AND YET IT DOES.
VWORP! VWORP!
POLICE PUBLIC CALL BOX
RIGHT, THERE ARE GONNA BE INJURED PEOPLE HERE! YAZ, YOU'RE ON STRAGGLER DUTY! RYAN AND GRAHAM, HELP THE ONES WHO CAN'T WALK, GET THEM TO THE SHUTTLES!
WHAT ARE YOU GOING TO DO?
WITH ANY LUCK, SOMETHING DEAD CLEVER!
YOU'RE GONNA BE ALRIGHT...
EASY, NOW, I'VE GOTCHA!
WHO ARE YOU?
OH, NOBODY SPECIAL. WE WERE JUST PASSING BY!

POWER CORE OVERLOAD IMMINENT...
FIFTEEN SECONDS TO DETONATION...
AH, LOVE A GOOD COUNTDOWN! HELPS ME FOCUS THE NEURONS!
WHAT A MESS! IT'D TAKE A GENIUS TO WORK OUT THIS WHOLE SYSTEM IN JUST A FEW SECONDS AND RE-ROUTE THE ENERGY FLUX TO THE DAMPENER OUTLETS...
OH, WAIT, I AM A GENIUS! THERE'S A STROKE OF LUCK!
TAKKA-TAKKA-TAKKA-TAKKA!
POWER FEED STABILISED...
MELTDOWN AVERTED... MELTDOWN AVERTED...
WOO-HOO!!! TEN POINTS FOR THE DOC!
⁎KOFF KOFF⁎ IS... IS SOMEBODY THERE...?
YES! ARE YOU HURT? HANG ON!
I CAN'T SEE YOU, KEEP TALKING!
THERE WAS AN EXPLOSION... TH-THEY MUST'VE THOUGHT ⁎KOFF⁎ I WAS KILLED...
I'M... I'M NOT IN GREAT SHAPE, BUT I'M STILL IN ONE PIECE...
GOOD FOR YOU! WHAT'S YOUR NAME?
HAROLD...
I KNEW A KING CALLED HAROLD! BIG FELLA, HANDY WITH A SWORD, LIKED A GOOD KNOCK-KNOCK JOKE...
DON'T THINK... I'M RELATED...
YOU NEVER KNOW!

AHHH!
THE WALKWAY... IT ISN'T GOING TO HOLD!
KRREAAAK!
IT'LL HOLD LONG ENOUGH! HANG ON, HAROLD, I'M ALMOST THERE!
SO, THIS KING, HE LIKED A LAUGH, HE WAS ALWAYS KEEN TO HEAR A NEW GAG...
ONE DAY I ASKED HIM, "WHAT DO YOU CALL A KNIGHT WHO ALWAYS CHEATS ON HIS TESTS...?"
"SIR GLANCELOT!"
HEH... TH-THAT'S TERRIBLE...
HEY, HE THOUGHT IT WAS HILARIOUS!
OKAY, I'M HERE! HAROLD, YOU'RE A LOT HIGHER THAN ME. I'M SORRY, BUT YOU'RE GONNA HAVE TO JUMP...
BUT...
IT'S ALRIGHT, I'M STRONGER THAN I LOOK! I CAN CATCH YOU, NO PROBS!
TRUST ME!
NO!
IT'S YOU!
STAY AWAY FROM ME!
WHAT...?
YOU DID THIS, DIDN'T YOU?! ADMIT IT!
YOU SABOTAGED THE STATION!
HAROLD, I DON'T UNDER-STAND --
DON'T COME NEAR ME!

KRNNCH!
THE WALKWAY'S GOING! YOU'VE GOTTA JUMP NOW!
PLEASE, HAROLD, YOU'LL BE OKAY, I PROMISE! I'M HERE TO HELP!
YOU?! THAT REALLY IS A JOKE!
YOU'RE A MONSTER!
KRAKKK!
NOOO!!!

HERE'S TO US: INTERNATIONAL RESCUE!
NAH, INTER-GALACTIC RESCUE!
HEY, DOC! NICE WORK STOPPING THE MELTDOWN! COME UP AND GRAB A GLASS!
DOCTOR...?
WHAT IS IT? WHAT HAPPENED...?
SOMETHING'S VERY WRONG.
I'M SETTING US DOWN IN SAINT BASTIONE, THE BIGGEST CITY ON SEGONUS IV...
VWORP! VWORP!
MAYBE WE CAN FIND SOME ANSWERS HERE.
HE KNEW ME. I MEAN, HE RECOGNISED ME. AND HE WAS TERRIFIED. I WANT TO KNOW WHY.
THIS YEAR'S NADAVAX VOID CRUISER IS THE ULTIMATE RIDE...
FOR THAT SPECIAL SENTIENT BEING IN YOUR LIFE...
THE OBSIDIAN MAINFRAME REPORTED A 3% DROP IN QUARTERLY EARNINGS...

HEY, LOOK!
BREAKING NEWS... A DISASTER HAS BEEN NARROWLY AVERTED AT THE MAHUIKA POWER STATION ON SEGONUS IV TONIGHT...
FTN
THE TERRORIST KNOWN ONLY AS "THE DOCTOR" HAS STRUCK AGAIN. SHE WAS OBSERVED TAMPERING WITH THE STATION'S POWER CORE IN AN ATTEMPT TO CAUSE A MELTDOWN.
SHE FAILED, BUT STILL CAUSED WIDESPREAD DAMAGE...
SECURITY FOOTAGE
... WHICH RESULTED IN THE DEATH OF ONE WORKER: HAROLD WYNTONIA, FATHER OF THREE.
OH MY GOD...
EXPERTS AGREE THAT THE MONTHS-LONG ASSAULT ON GATAN'S CITY OF RADIANT STONE WAS ENGINEERED BY THE DOCTOR.
SHE TELEPORTED TWO WARRIORS -- TUMAT AND KRAYTOS -- INTO THE CITY TO WREAK HAVOC...
... AND ALSO CONDUCTED A CYBER-ASSAULT ON CONCERNED FTN VIEWERS ACROSS THE GALAXY.
I'M THE DOCTOR.
DON'T EVER DO THIS AGAIN. I'M GONNA BE WATCHING...
THIS IS ONLY THE LATEST IN A SERIES OF DESTRUCTIVE ATTACKS CAUSED BY THE DOCTOR IN RECENT WEEKS...
THE DOCTOR ALSO DESTROYED A POWER PLANT OWNED BY ICARUS INCORPORATED ON THE COLONY WORLD ACANTHA...
... DEPRIVING THE GALAXY OF A VALUABLE NEW ENERGY SOURCE.

WITH US TONIGHT IN THE STUDIO IS AN **EXPERT** ON THE DOCTOR... A **BRAVE WOMAN** WHOSE FAMILY HAS BEEN **PERSECUTED** BY THIS SINISTER FIGURE FOR **DECADES**...
... **BERAKKA DOGBOLTER.**
THANK YOU, SANDOLA. I'M GRATEFUL FOR THIS OPPORTUNITY TO **SPEAK OUT.**
MS DOGBOLTER, WHAT DO YOU THINK **DRIVES** THIS "DOCTOR"? WHY DOES SHE CAUSE SO MUCH **DESTRUCTION?**
IT'S DIFFICULT TO SAY. A **DERANGED EGO?** A PATHOLOGICAL **NEED** TO BE **NOTICED?**
ALL WE KNOW FOR **CERTAIN** IS THAT WHEREVER SHE APPEARS, SHE BRINGS WITH HER **SENSELESS CHAOS.** SHE DELIGHTS IN CREATING PURE **HAVOC.**
ARE THE RUMOURS **TRUE?** CAN... CAN SHE ACTUALLY TRAVEL IN **TIME?**
I'M AFRAID SO. WE'RE TALKING ABOUT A CREATURE WHO CAN ACTUALLY **ERASE** PEOPLE FROM **HISTORY.** WHO KNOWS **HOW** MANY TIMES SHE'S DONE IT?
I KNOW THAT'S A **TERRIFYING PROSPECT,** BUT WE MUST **NOT** SURRENDER TO THE **FEAR** THE DOCTOR SO OBVIOUSLY WISHES TO **CREATE.**
I WILL HAVE MORE INFORMATION **SOON.** KEEP FOLLOWING THE **FREEDOM THOUGHTCAST NETWORK** FOR UPDATES...
YOUR **LIFE** MAY DEPEND ON IT.
I HOPE THEY **STRING HER UP** WHEN THEY CATCH HER.
SHE'S LIKE A **DEMON!**
YES, BUT SHE'S **CLEVER.** SHE COULD BE **ANYWHERE...**
EVEN RIGHT —
AAIEEEEE!
IT'S HER!
SHE'LL KILL US ALL!
LISTEN TO ME... THAT... THAT ISN'T THE **TRUTH...**
GET HER!

RUN!
DON'T LET
STOP HER
KILLER
DESERVES IT
MONSTER
BREAK EVERY
INSANE
YOUR VICTIMS
HORRIBLE
PSYCHO
WE'RE GONNA
DEVIL
HURRY!
COME OUT AND FACE US!
POLICE BOX
YOU CAN'T GET AWAY!
BAM!
THUNK!
IT'S ALL A PACK OF LIES! IT'S SLANDER! SHE CAN'T SAY ANY OF THAT!
SHE'S GOT HER OWN MEDIA EMPIRE, GRAHAM. SHE CAN SAY WHATEVER SHE LIKES.
WE SHOULD'VE SEEN THIS COMING. SHE WANTS REVENGE AFTER WE BEAT HER ON GATAN... *
*SEE THE WARMONGER IN DWM #531-534.
DOC...?
WHAT ARE WE GONNA DO?
IF BERAKKA DOGBOLTER WANTS TO DRAG MY NAME THROUGH THE MUD, THAT'S ONE THING. BUT A MAN DIED TODAY BECAUSE OF IT, AND THAT'S SOMETHING ELSE ENTIRELY...
SO SHE'S GONNA SEE WHAT AN ANGRY DOCTOR REALLY LOOKS LIKE.
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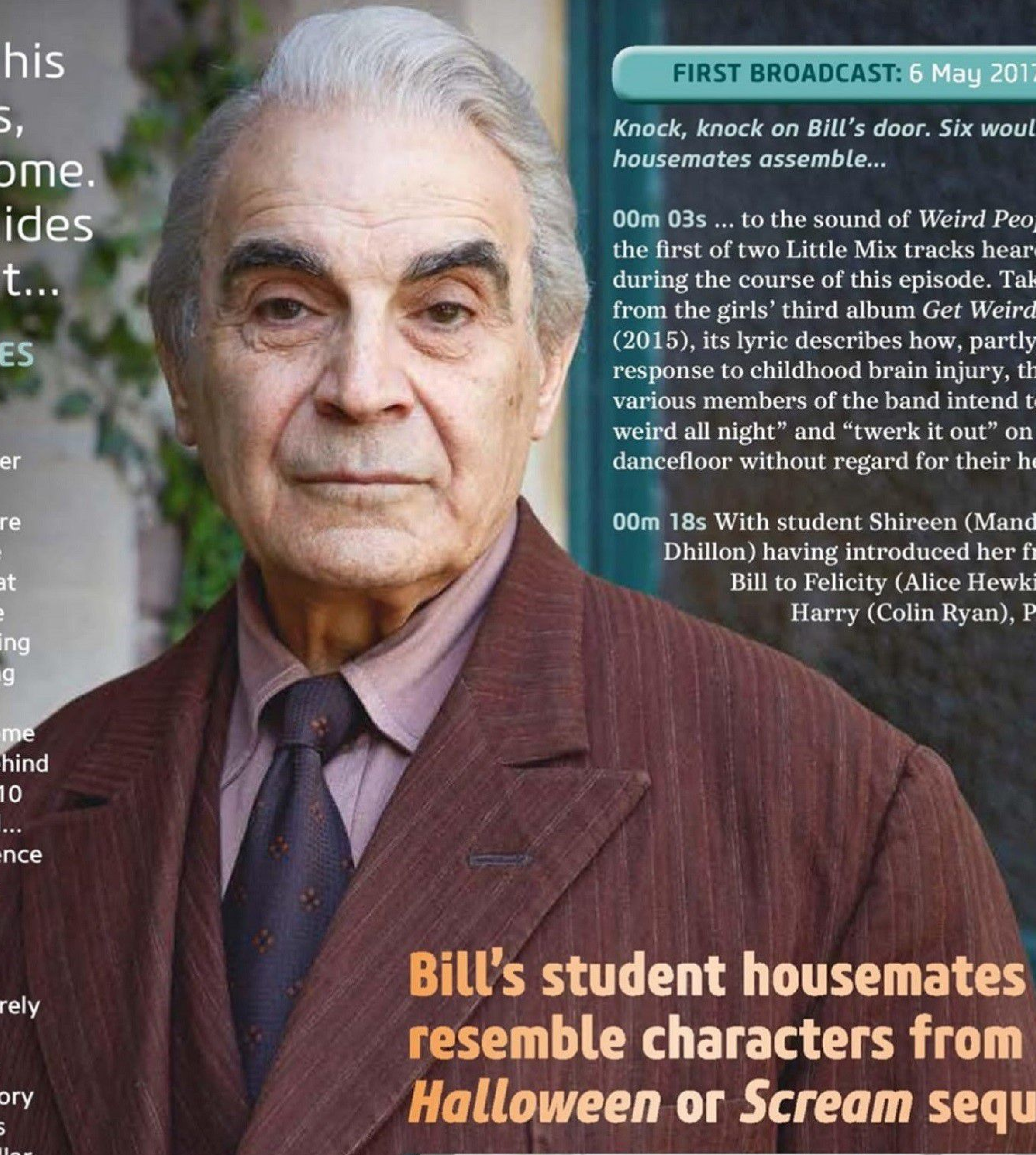
The **Fact** of **Fiction**

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Knock Knock

The Doctor helps his friend, Bill Potts, move into a new home. But the property hides a terrifying secret...

Feature by **ALAN BARNES**



The second time the Doctor meets the sinister Landlord in the creepy cellar of the house where sets of six tenants have mysteriously vanished at 20-year intervals, he starts to recite the surnames of the 1997 students, beginning with Christie. It's almost as if he's calling the Landlord kin to the British multiple murderer John Christie (1899-1953), some of whose victims' bodies were found behind the walls and under the floorboards at 10 Rillington Place in London's Notting Hill...

That, or it's meant as a 'meta' reference to Landlord actor David Suchet's most famous TV role – Hercule Poirot, the Belgian detective created by mystery writer Agatha Christie. Or it's both; or neither. But the fact remains: the (entirely human) Landlord has lured 18 young people to their deaths inside his house of horrors, making *Knock Knock* the story of an *actual serial killer*. He even keeps his expired ex-tenants' things in his cellar. Why? As grim trophies?

And if that wasn't enough, *Knock Knock* is very like a 'slasher' horror movie too. As this writer suggested in **Doctor Who Magazine**'s *2018 Yearbook*, Bill's student housemates resemble characters from a *Halloween* or *Scream* sequel – the half-dozen or so just-past-teenage types who break some rule or disobey some warning and get themselves killed, one by one. They even appear to have seen those films – as when lanky Paul is said to be "the most expendable" on the grounds that he's "physically the biggest". Companion Bill is the so-called 'Final Girl', as defined by Carol J Clover in her renowned 1992 study *Men, Women, and Chain Saws: Gender in the Modern Horror Film*. It's Bill who ends up facing the monstrously recreated Eliza – the Landlord's presumed daughter who turns out (spoiler!) to be his mother. Which is reminiscent of how a certain Norman Bates (Anthony Perkins) – from Alfred Hitchcock's *Psycho* (1960) – kept *his* mother hidden away upstairs, too...

FIRST BROADCAST: 6 May 2017

Knock, knock on Bill's door. Six would-be housemates assemble...

00m 03s ... to the sound of *Weird People*, the first of two Little Mix tracks heard during the course of this episode. Taken from the girls' third album *Get Weird* (2015), its lyric describes how, partly in response to childhood brain injury, the various members of the band intend to "get weird all night" and "twerk it out" on the dancefloor without regard for their health.

00m 18s With student Shireen (Mandeep Dhillon) having introduced her friend Bill to Felicity (Alice Hewkin), Harry (Colin Ryan), Pavel

Bill's student housemates resemble characters from a *Halloween* or *Scream* sequel.

Main image: David Suchet as the sinister Landlord.

Above: Housemates Paul (Ben Presley), Harry (Colin Ryan), Pavel (Bart Suavek), Felicity (Alice Hewkin), Bill (Pearl Mackie) and Shireen (Mandeep Dhillon) visit the estate agent.

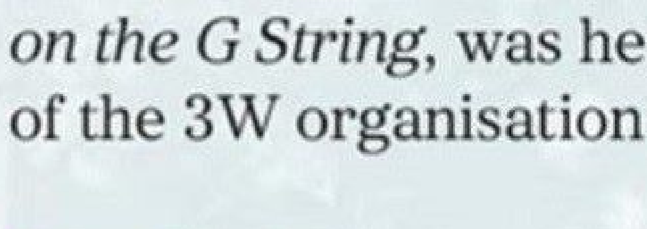
(Bart Suakvek) and Paul (Ben Presley), all six consult an estate agent (Sam Benjamin) from the fictional Redcliffe Lettings agency. The agent's monitor shows details of a property supposedly in Mill Lane, Bristol – which is a real road in the Warmley area, west of the city. But the property shown, available to rent at £315 PCM [per calendar month], isn't actually located there...

00m 49s We now see that the presumed Mill Lane house is actually situated next door to an extremely noisy industrial works. As scripted, though: "A MASSIVE TRUCK roars past, honking its horn. Pull back, to reveal the house is right by a large, fast, motorway."

An elderly man approaches the gang outside the estate agents. He owns a huge, vacant house... where all six later sign tenancy agreements with their new landlord.

02m 36s Vinyl fan Pavel plays the opening *Adagio* from Bach's *Sonata No 1 in G Minor*, as performed by the Israeli-American violinist Itzhak Perlman. This isn't the first time that the music of German baroque composer Johann Sebastian Bach (1685-1750) has been heard in the Doctor's world. In *The Green Death* (1973), the bonkers computer BOSS sang along to Bach's *Brandenburg Concerto No 3*; in *The Power of Kroll* (1978-79), the Fourth Doctor trilled the opening of *Badinere in B Minor* on a reed flute; in *Attack of the Cybermen* (1985), the Sixth Doctor played the first notes of his *Toccata and Fugue in D Minor* on a junkyard organ. And finally, the *Air* from the *Orchestral Suite No 3 in D Major*, known in rearranged form as *Air on the G String*, was heard playing in the HQ of the 3W organisation in *Dark Water* (2014).

03m 59s Unaware that an unseen something gave Pavel the horrors the night before, Bill has packed her stuff into boxes... something she was supposed to have been *seen* doing, before the opening part of this scene was cut for time. Bill's foster mum Moira (Jennifer Hennessy) – previously seen in *The Pilot* (2017) – came in, criticising the way Bill had stacked the boxes into a teetering tower. In response, Bill asked if Moira would miss her. "Looked after you cos I liked your mum, rest her soul, but there's no pretending it's about time you moved on," came the reply. "Out by two please. Got someone for the room." Moira exited... and Bill began counting down the seconds till the TARDIS materialised, as seen on screen. (In the first draft, Moira's place was taken by Bill's originally intended guardian, a 68-year-old widow named Mrs Lumb.)



05m 13s Inside the TARDIS, Bill tells the Doctor how she "saw the bedroom" – perhaps when she used the ship's toilet in *The Pilot*, or when she went in search of its wardrobe in *Thin Ice* (2017). Because Bill had become acquainted with the ship's facilities on the former occasion, dialogue from Bartlett's first draft was lost. Originally, she wondered if the TARDIS had a "time toilet" as one of its 82 rooms, and was told that "The bathroom in the TARDIS adapts to your expectations and biology. When you go in, it provides precisely the facilities you need."

"Sleep's for tortoises," the Doctor tells Bill – paraphrasing his Fourth self (Tom Baker) to Professor Litefoot (Trevor Baxter) in Part Three of *The Talons of Weng-Chiang* (1977). In the second draft (dated Friday 29 April 2016), Bill admonished the Doctor for his anti-somniac tendencies: "You must sleep! Bet you get really bad anxiety dreams. In mine all my teeth fall out or I have to do physics."

06m 45s Curiosity partly piqued by the size of the house, the Doctor has helped carry Bill's boxes into the hall, where they're met by Shireen. Several trims were made to this scene – which, as written, began with the Doctor and Bill visibly exhausted from the effort. Catching her breath, Bill concluded: "So you don't have super strength or anything?" – which led the Doctor to shake his head.

Then, Shireen wondered why the Doctor was helping Bill move. "Are you two..." she began. "No," said Bill – followed by an even more emphatic "No!" when Shireen, as directed, raised her eyebrows "suggestively".

Next, Bill tells Shireen the Doctor's her granddad. "Wait, I don't look old enough to –" the Doctor begins... but three intervening lines were lost in the edit. Originally, the Doctor responded with "I beg your pardon?" – and Shireen also queried Bill's assertion, reminding her how she'd always said she didn't have any family. "Didn't I mention him?" countered Bill.

Originally, when Bill took the box from the Doctor's hands and placed it on the table, she referred back to his visible lack of puff at the start of the scene, saying: "He gets very tired."

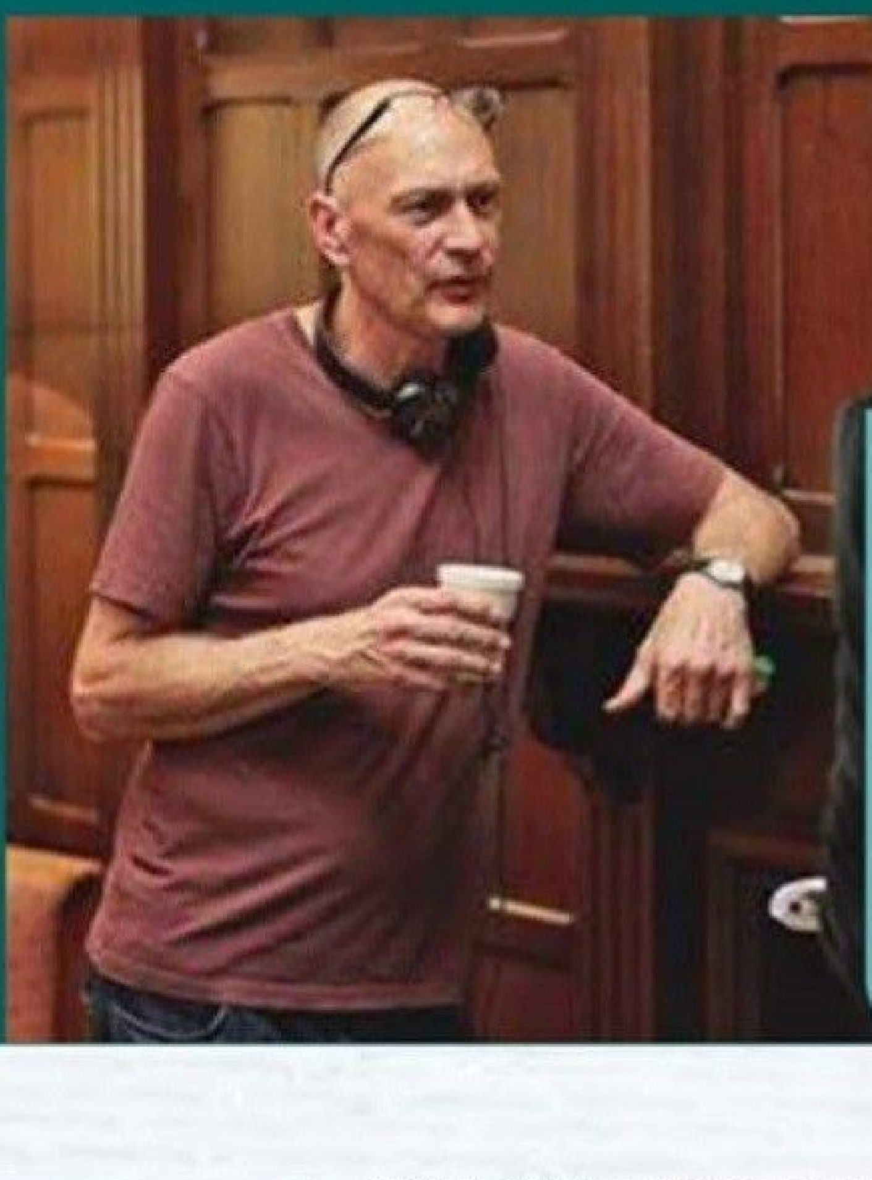
07m 59s Paul was seen to follow Bill up from downstairs, lugging a box topped by her duvet – but they've somehow swapped places en route, because he's suddenly leading! →

Essential Info

» National Theatre playwright Mike Bartlett – creator of the BBC One adultery drama *Doctor Foster* (2015-17) – was recruited into the *Doctor Who* fold after confessing his love for the series in a 2015 audio interview on the BBC Writersroom website (go to *tinyurl.com/MikeBartlett*): "I still love *Doctor Who*, but I particularly liked it when it was Sylvester McCoy..." The ongoing housing crisis for the young was one of the elements incorporated into Bartlett's first draft script, dated Friday 4 March 2016.

» The fourth episode of the 2017 series, *Knock Knock* was made in parallel with the third, *Thin Ice* – also directed by series newcomer Bill Anderson. TARDIS and Bill Potts' (old) bedroom scenes were recorded at the series' regular Roath Lock home on Wednesday 3 August 2016, but the main part of the shoot didn't begin until the Thursday of the following week. This was the first of four working days spent on location at the Grade II-listed Fields House on Fields Park Avenue in Newport – renovated since it had first appeared in *Doctor Who* as the rundown house in *Blink* (2007). As well as exteriors, indoor scenes recorded here included those set in the drawing room and cellar. Most of the interiors, however – including the various landings, plus Bill's (new) room, Pavel's room, the kitchen and hall – were shot over five days from Wednesday 17 August at Cefn Tilla Court near Llandenny, Usk (available for hire as a wedding venue: see *cefntilla.com*).

» Both of the properties rejected during the course of the student's house-hunt were shot on location in Cardiff on Wednesday 24 August, firstly at 16 Percy Street, then on Fairwater Grove West... not far from Bill's (old) house on Fairwater Grove East. Estate agency scenes were recorded the same day, at 12 Sneyd Street, Pontcanna. Eliza's tower-room domain was a studio set, the focus for two days' work ending on Friday 26 August. Except for minor insert shorts, work didn't conclude on the episode until the next year: the vault scene at the end of the story was recorded at Roath Lock on Wednesday 22 February 2017.



Top: The Doctor (Peter Capaldi) helps Bill to move in.

Left: Director Bill Anderson discusses a scene with Peter Capaldi.

→ As written, in fact, they'd paused on the landing below, where Bill observed how the wooden banister was uneven: "once it was straight but some bits bulge out, others seem thinner..." Here, Bill was surprised to discover that her room wasn't on this lower landing – next door to Shireen's, as she'd expected...

09m 25s Installed in her wood-panelled attic room, Bill disregards the creaking as she hangs a framed photo of her birth mother (Rosie Douglas) on the wall; one of the pictures taken by the Doctor as a Christmas gift to her in *The Pilot*, we presume.

Then the camera closes in on the picture. Stage directions suggested: "behind her, the PICTURE tilts a little, on the wall, all by itself..."

Later: bar loner Pavel, the housemates enjoy a Chinese takeaway while Felicity frets about the lack of reception on her mobile...

10m 05s Cut from the top of this scene, the reason why Harry had called the Doctor "legend" when they'd first met (at **07m 08s**) – because he'd attended the Doctor's lectures at St Luke's University (at least one of which we saw in *The Pilot*). "Can't believe he's your grandad [sic]!" Harry told Bill. "Everyone loves him! He did this lecture about the nature of matter." Felicity was there, too: "Didn't understand it but it was really funny," she said – but then, having clocked Bill's "disapproving" expression, she added: "In a good way." (In the first draft, Paul instead recalled how the Doctor had told his students a story about "aliens in the shape of question marks". Felicity had been present on that occasion, too: "What was it? Sea horses, but floating and 40 feet high!")

10m 32s Harry reckons he heard footsteps tapping in the room above his. "Maybe it's a little doll that's come to life," suggests Paul, not realising that he's a character in the *Doctor Who* universe, where something like that might actually happen – as it did in *The Celestial Toymaker* (1966), *Terror of the Autons* (1971), *The Talons of Weng-Chiang* (1977) and *Night Terrors* (2011).

Strange noises from the kitchen turn out to be made by the Doctor – whom Bill introduces to the newly arrived Landlord as her grandfather...

12m 54s The moment when the housemates discover the Landlord (David Suchet) in the drawing room was inspired by Mike Bartlett's childhood memory of a "terrifying" suited man whom his parents invited into his home: "He was standing in the corner, and then he just... turned," he recalled in **DWM** 517.

13m 17s The Doctor agrees with the Landlord's assertion that "to leave one's charge behind, all alone in the big wide world" is heartbreaking – thinking, no doubt, of how he left his actual granddaughter Susan (Carole Ann Ford) behind in 21st-century London at the end of *The Dalek Invasion of Earth* (1964). In the first draft, Bill would later ask the Doctor if he was "really a grandad [sic]" – saying he'd "looked really sad" when the Landlord had described leaving one's granddaughter behind (as his line originally read). "Me? Sad? No," said the Doctor, changing the subject without denying her suggestion. Chances are, though, Bill's seen Susan's photo, without realising who she is; it was on his desk at the university in *The Pilot*.

Right: The Doctor (Peter Capaldi) startles Bill (Pearl Mackie) at the back door of her new home.

15m 02s "Who's the Prime Minister?" the Doctor asks the Landlord, seemingly in the hope of catching him out. "Margaret Thatcher? Harriet Jones? Wilson? Eden?" he continues – referencing (in turn) the Conservative PM in office between 1979 and 1990; then the woman in residence at 10 Downing Street circa 2006 (according to *The Christmas Invasion*, 2005); thirdly Harold, Labour PM between 1964 and 1970, then again between 1974 and 1976; and finally Anthony, Tory incumbent between 1955 and 1957.

Why the prime ministerial quizzing, though? On the face of it, only the fixtures and fittings are anachronistic – but a couple of indications that the Landlord himself was significantly outdated were cut in post-production. Originally, when he'd said how fortunate he was to have a daughter under his protection – and that so long as that was the case, he was "most content" (at **13m 28s**) – his archaic phrasing had caused Shireen to giggle: "You been reading Dickens lately?" Then, Shireen had stopped him short when he'd addressed her as "my dear" (at **14m 18s**). "Bit sexist?" she'd asked.

16m 07s Having tried a tuning fork against the wall, the Landlord's made his exit – and the Doctor's traced strange rattles in the panelling, which Paul says is "just pipes". Evidently he's far too young to have seen the super-scary BBC1 haunted-house

SCOOBY-DOOBY-DOO

While thunder and lightning crashes around the big old building (at 18m 13s), Shireen complains about "this freaky *Scooby-Doo* house" – meaning the sort of domicile typically explored by the five investigators (one of them a dog) in the Hanna-Barbera cartoon series *Scooby-Doo, Where Are You!* (1970-71) and its successors.

In *Blink* (2007), Larry (Finlay Robertson) described the deserted Wester Drumlins mansion as "Scooby-Doo's house" – and the same Fields House location doubled for the exterior of both houses (and also for parts of Darkover Mansion in *The Snowmen*, 2012).

Below left: *Scooby-Doo, Where Are You!* (1969-70).

Below centre: The housemates approach their new accomodation.

Right: Mandeep Dhillon as Shireen.

documentary *Ghostwatch* (1992), or he'd know there was nothing "just" about the entity known as 'Pipes'.

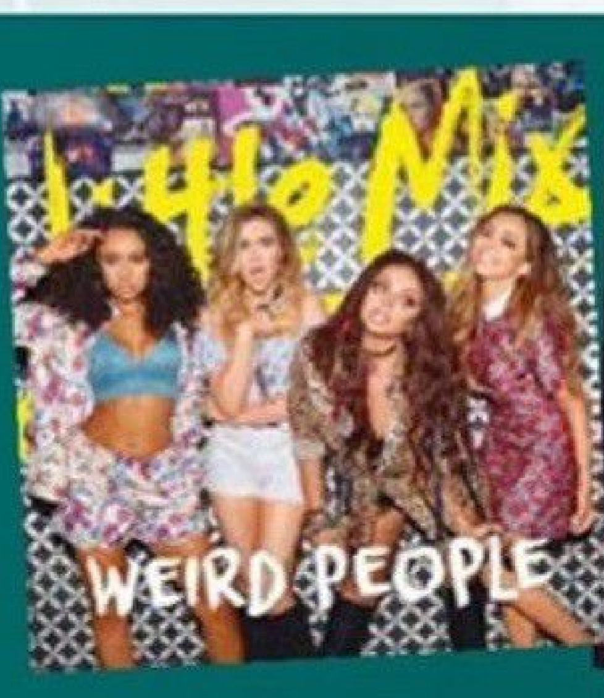
17m 00s Seeking tunes to chill to, the Doctor borrows Bill's phone… and discovers she's made or downloaded a Little Mix playlist. It's topped by the group's 2015 Number 1 *Black Magic*, which is heard here – in which the Mix exhort girls living locally to knock at their (presumably shared) door, so they might inform them of the existence of a chemical compound of uncertain composition that can be used to keep boys "up all night" (so some sort of caffeine-based stimulant, quite plausibly?).

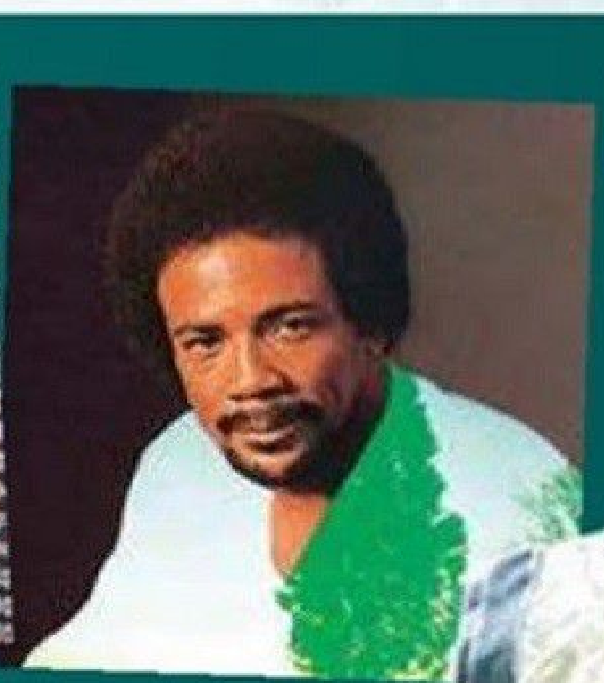
Next, the Doctor bids Bill goodnight: "So – up the wooden hill *you* go…" To 'Bedfordshire', as the saying goes, and as the Seventh Doctor (Sylvester McCoy) said to Gwendoline (Katharine Schlesinger) in *Ghost Light* (1989) – another story set in a huge, seemingly haunted Victorian house.

19m 06s "Why didn't you get a room next to me, like we said?" Bill asks Shireen – which was meant as a callback to something she'd mentioned to Paul in dialogue lost from their original staircase ascent (see **07m 59s**).

"These are my mates, too," Shireen tells Bill, who then asks if Shireen fancies Paul – but more of their moaning at one another was cut from in between. Here, Shireen complained that Bill hadn't really made an effort to get to know her friends: "You've known we're moving in together for weeks but you didn't bother meeting them till we're looking for a house." Covering up her intervening adventures with the Doctor, we presume, Bill said that she'd been working… but Shireen carried on, remembering that "They were like, 'is she real?'"

VOC ROCK





Little Mix's *Weird People* is said (at 20m 21s) to remind the Doctor of how he'd once played bass for the legendary composer, arranger and producer Quincy Jones after the musician Jones had originally hired proved to be "a Klarj neon death voc bot" (sic; as scripted). The question isn't just whether or not a voc bot of this type is related to the Voc robots seen in *The Robots of Death* (1977). *The Fact of Fiction* wants to know exactly who that bot was, and whether or not the Doctor can therefore be heard, uncredited, on one of the many albums produced by Jones – Michael Jackson's *Thriller* (1982), for example?

Knocks knocked in reply to Bill's knock-knock on Paul's door emanate from the walls…

19m 57s Knocks knocked in reply to Bill's knock-knock on Paul's door emanate from the walls all around Bill and Shireen… which is strongly reminiscent of a famous sequence in the classic fright film *The Haunting* (1963), based on Shirley Jackson's novel *The Haunting of Hill House* (1959). Waking up in the eponymous house, poltergeist attractor Eleanor (Julie Harris) knock-knocks in response to what she woozily thinks is the sound of her invalid mother banging for attention on her bedroom wall… whereupon she and lesbian psychic Theodora (Claire Bloom, later 'The Woman' in *The End of Time*, 2009-10) find themselves besieged by unearthly knock-knocks emanating from the walls all around.

In the first draft, Paul stamped on a large woodlouse-like creature he'd mistaken for a cockroach, only to feel something working its way from inside his shoe and up his leg… subcutaneously. Bill and Shireen then saw some 20 more of the creatures appear, trapping Paul against the wall: "His skin is bubbling… developing knots, like on wood… Paul's body starts to warp – more and more knot marks – it bulges with the lice." He started to scream… but was quickly absorbed into the wood.

22m 07s With shutters closing themselves over windows throughout, sealing the housemates in, Felicity's made a panicked escape outside – where a tree creaks ominously and seemingly draws her towards itself. We might, perhaps, call this an homage to the notorious moment in *The Mark of the Rani* (1985) when a tree grabbed hold of the Doctor's companion Peri (Nicola Bryant). But as we've seen, *Knock Knock* owes more than a little to the horror genre, so it might not be wholly inappropriate to recall an even more notorious moment in the seminal 'cabin in the woods' movie *The Evil Dead* (1981), involving Michigan State University student Cheryl (Ellen Sandweiss) and demonically possessed trees. →

Top left: *Weird People* by Little Mix.

Top centre: Quincy Jones.

Top right: A Voc from *The Robots of Death* (1977).

Far left: Shireen and Bill are startled by ominous knocking.

Above: Pavel investigates some strange sounds.

→ 22m 08s In the kitchen, Harry and the Doctor hear Felicity scream and try to prise the shutters open. As recorded, the Doctor first tried to use his sonic screwdriver on the shutters – and when he told Harry what it was, Harry said: "Excellent. Use it." When the Doctor said that he was, Harry pointed out that he was "just waving it" – whereupon the Doctor explained that it didn't work on wood (as in, among others, *Night Terrors*, 2011).

22m 42s Meanwhile, Bill and Shireen enter Pavel's room – but why? This was explained in a lost scene set on the upper landing, in which Shireen demanded to know why Bill wasn't panicking: "The house is haunted! Don't you care about what just happened?" Bill said that she did – and because she didn't want what happened to Paul to happen to them, they needed to find a way out. Going to check on Pavel, Bill trod on a creaky floorboard... and Shireen recalled how Paul had made a floorboard creak shortly before whatever happened to him happened. So Bill lifted her foot slowly, telling Shireen to "Tread carefully yeah?" before knocking twice on Pavel's door...

23m 21s Despite being almost completely embedded in the wood panelling, Pavel blinks when Shireen goes to lift the stylus from his stuck record. In material cut from just prior to this, he'd blinked to stop Shireen touching the wall... and Bill had told the mouthless boy how he could communicate with them: "One blink for yes. Two for no. Okay?"

In the second draft, they found even less of poor Pavel remaining – just a flailing arm emerging from the wall. The hand mistyped an explanation into Bill's mobile: "Pulled into wall. Record jazzed" (ie, 'jammed').

The Landlord enters. When he lifts the stylus from the stuck record, he removes a distraction... and Pavel is fully absorbed into the wood.

25m 06s Chased by the rattling summoned by the Landlord's tuning fork, Bill and Shireen look for a secret way into the off-limits tower by pulling at books in a case at the end of a corridor. "Indiana Jones, come on!" exclaims Bill – thinking of the secret door uncovered after Harrison Ford's archaeologist adventurer caresses bedchamber statuary in *Indiana Jones and the Temple of Doom* (1984), perhaps.

26m 46s With hundreds of woodlouse-like insects pouring out of the kitchen panels, the Doctor drags Harry into the larder – which isn't a cupboard, he says in a dubbed-over line; as with *Ghost Light*'s Gabriel Chase, there's a lift leading down to the cellar. As scripted, the Doctor verbalised his thought process, telling Harry that a "Neo-Gothic mansion" such as this ought to have one particular thing not made of wood: a cellar.

27m 23s The Doctor shows the benefits of a classical education after naming the creatures 'Dryads' – in Greek mythology, a tree spirit (originally of oak trees, since the term derives from 'drus', the Greek for 'oak'). Notable dryads include Eurydice, wife of Orpheus of underworld fame, and the prophetess Erato, not to be mistaken for the unwilling resident of the Pit on planet Chloris.

"Well, I can't just call them lice, can I?" he tells Harry. As scripted, the Doctor then recalled stories from other planets: "The Deathtrees of Souta Four, the Carnivorous Forest on Enflusis – maybe it's these creatures. Underneath..."

In the cellar, the Doctor and Harry find tenancy agreements signed by sets of six students from 1997, 1977 and 1957...

29m 12s Among the 1977 students' stuff, Harry finds a David Bowie 45 – *"Heroes"*, which peaked at Number 24 in the charts on 30 October. In the UK, the disc came in a plain wrapper, but the picture sleeve seen here actually came with a German 7" pressing. So one of the Landlord's Jubilee Year tenants was either a foreign student, or a proper Bowie nut!

30m 08s The Landlord tells the Doctor how his daughter was dying until the lice creatures saved her – another dubbed-over line. It covers the fact that a great deal of dialogue was edited out of this scene, which (as written) built up to the Doctor's realisation that the lice, which he's seen absorbing Harry on the stairs, are inside the Landlord's daughter: "They're what? Keeping her alive? How does that work? Tell me I'm right. I'm doing all the work here..."

31m 42s At the top of the tower, Bill and Shireen meet the Landlord's entirely wooden daughter, Eliza (Mariah Gale) – envisaged at one stage as a dark-haired girl with "knotted and wooden" skin, wearing a "white Victorian nightdress". As scripted, Bill commented on the creaking that accompanied Eliza's every step: "That sounds painful... Need a bit of physio."

In the *Fan Show* instalment devoted to *Knock Knock*, Mike Bartlett suggested

OLD THING

At first draft stage, housemate Harry's surname was supposed to be revealed towards the end of the episode, when Bill invoked the lost students by calling out their names (see 40m 09s) – ending with "Harry... er... Oh. Sullivan!" Which made the Doctor react: "Harry Sullivan? We should talk about that." Because Harry was indeed supposed to be the grandson of the Fourth Doctor's former companion – UNIT Medical Officer Harry (played by Ian Marter between 1974 and 1975). The fact was underlined in a planned closing scene, set at the housemates' housewarming, in which Harry (Jr) told the Doctor he was a medical student: "My grandad [sic] used to talk about how important doctors were," he said – moments later echoing his grandfather's speech patterns with a distinctive "Well gosh..." But, as writer Mike Bartlett pointed out in **DWM 512**, "It was decided that, in 2017, people might not remember one companion from 40-odd years ago... so it got cut."

Subsequent drafts named Harry 'Mackelvie', an electrical engineer who told the Doctor how he hoped to make nanobots like the lice... implying that he may have been involved in the creation of the swarming microbots the Doctor and Bill had already seen in the far future, in *Smile* (2017). This, however, was dropped prior to final draft stage, in which Bill no longer invoked the lost students' names in the tower... meaning there's no reason why Harry Sullivan Sr shouldn't, after all, have been the grandfather whom Harry Jr mentions in the finished episode – who "went greypacking on the Great Wall of China with his boyfriend, but they got arrested for trying to steal a bit..."

Well, gosh. Who, then, was Sullivan Jr's *grandmother...?*

Top: Insect-like 'Dryads' pour out of the walls.

Right: Dryads crawl over a photo of the Landlord's 'daughter'.

Left: Harry (Colin Ryan), and Harry Sullivan (Ian Marter).

that Eliza was partly inspired by the image of a wooden marionette he'd seen in a Ladybird publication as a child: *The Sandalwood Girl* (1985), written by Sheila K McCullagh and illustrated by Jon Davis.

31m 51s A 'Dryad' emerges from Eliza's mouth… which, as written, led into the only scene set in the Landlord's book-lined room. Recorded on location at Fields House in Newport but cut prior to broadcast, it's preserved as one of two deleted scenes incorporated into *The Complete Series 10* DVD/Blu-ray release. Here, the Landlord described how the creatures saved the dying Eliza "just before the war" – but that after 20 years they grew dormant, and Eliza began to fade… until the day "a vagrant broke into the house, fell asleep. And the lice absorbed him… but Eliza grew strong, and I realised what I had to do…"

32m 00s The opening part of the next tower-room scene was cut, too. Originally, Shireen confirmed to Eliza that she and Bill were good friends: "First day going to school, met her at the bus stop, she didn't have enough money. I helped her out. Since then. Yeah. Mates." Eliza, though, couldn't recall having friends of her own. "No offence but the insect things?" said Shireen – which prompted her on-screen allusion to ITV's annual reality-show bugfest: "I'm a celebrity get me out of here, yeah?"

Having stamped on a louse, Shireen is swiftly consumed by the creatures. As written, she spent her final breath telling Bill: "Love you mate."

When the Landlord arrives, Bill points out that he's human. So he was a boy when he found the lice in the garden and took them to Eliza… who's forgotten that he's actually her son.

38m 04s More cuts came after the Landlord uses the tuning fork to summon the lice. The Doctor told Eliza that when the aged Landlord died, the lice would go elsewhere – everywhere, in fact: "Every staircase in every house, every wardrobe door and squeaking chair. No escape! In bed, in the dark, you won't move a muscle because if you hear that creak, even once, then they'll get you!" Then, after Eliza realised that she controlled the creatures that were now pouring into the tower, the Doctor explained: "That's why they didn't absorb you in the first place. They needed a leader. You're the queen bee. The mother ant. They'll listen to you…"

40m 09s And so Eliza commands the lice to consume both herself and her son… but the resolution was reworked throughout the script's development. In the first draft, the Landlord was indeed Eliza's father, preserved as a wood-flesh hybrid in order to find Eliza new 'friends' as necessary. Which was why, at this stage, the students were supposed to have heard "a slight creak" when they first met the Landlord, who was initially described as a slightly younger man: in his late 50s, wearing "a suit, dark coat, a neckerchief, with a parting in his hair" and a "light voice". (The script named actors Mark Rylance and Stephen Rea as possibles.)

Here, the Doctor used his sonic screwdriver to help summon those long-dead friends, whose wooden hands emerged from the walls as Bill read their full names from the tenancy agreements – ending with Shireen Verjee, Paul Jones, Felicity Agar, Pavel Ivanov… and Harry Sullivan (see *Old Thing*, page 64).

> **"Every staircase in every house, every wardrobe door and squeaking chair. No escape!"**

Eliza restores the five housemates as the Doctor and Bill race to escape the house.

41m 10s Outside, the Doctor and the students watch dust rising from the devastated house. As recorded, however, rather than sending the housemates back to the estate agents – a line dubbed over in post-production – the Doctor asked them if they were sure the house was gone. Because by now, the lice were crawling away… and when the scene cut to "A WEEK LATER", we learned that the lice had in fact cleaned the house, returning it to a "bright, airy" state. Part of this original closing sequence can be seen on *The Complete Series 10* set, with the Doctor joining the students' housewarming party. "I changed the title deeds. Getting rather good at that," he told Bill – referring to the end of the previous adventure, *Thin Ice* (2017). The Time Lord, now Bill's landlord, looked towards the wall on which Eliza's portrait, last seen in the basement, was hung – but "now it shows an eight-year-old boy, John, standing next to his mother, holding her hand…"

42m 28s Several months after the main bulk of the episode was recorded, the closing party scene was dropped in favour of this epilogue written by showrunner Steven Moffat. Here, the Doctor dismisses Nardole (Matt Lucas) from his ongoing vigil outside the secret vault in the university (as set up in *The Pilot*) – whereupon the vault's mystery occupant tinkles two tunes on their piano: firstly Beethoven's *Bagatelle No 25 in A Minor*, otherwise known as *Für Elise* (composed 1810, published 1867), then the nursery tune *Pop Goes the Weasel* (a late substitution for *Food, Glorious Food* from the 1960 musical *Oliver!*). But unlike Little Mix songs, *Pop Goes the Weasel*'s lyric defies *The Fact of Fiction*'s analysis. **DWM**

Right: Eliza (Mariah Gale).

FURTHER INFO

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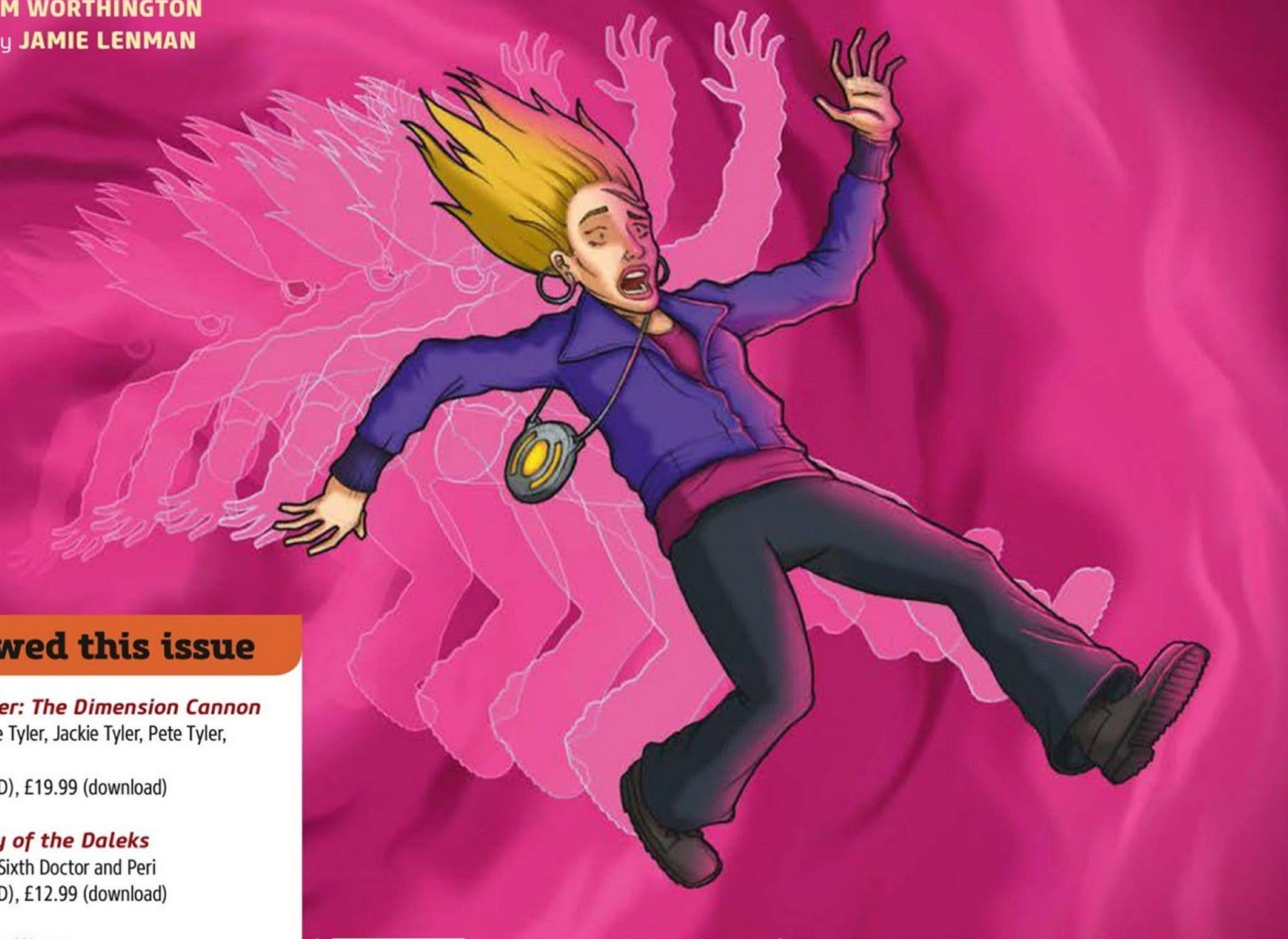

Reviewed this issue

- ***Rose Tyler: The Dimension Cannon***
  Featuring Rose Tyler, Jackie Tyler, Pete Tyler, Clive Finch
  RRP £24.99 (CD), £19.99 (download)
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BILLIE PIPER
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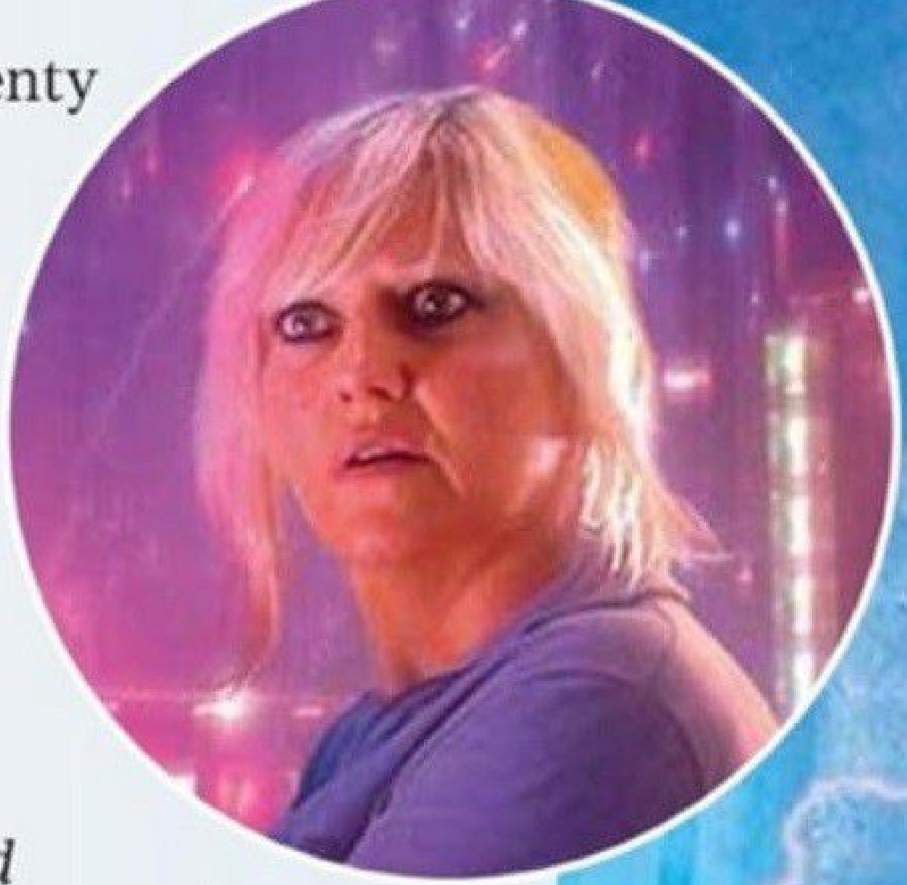
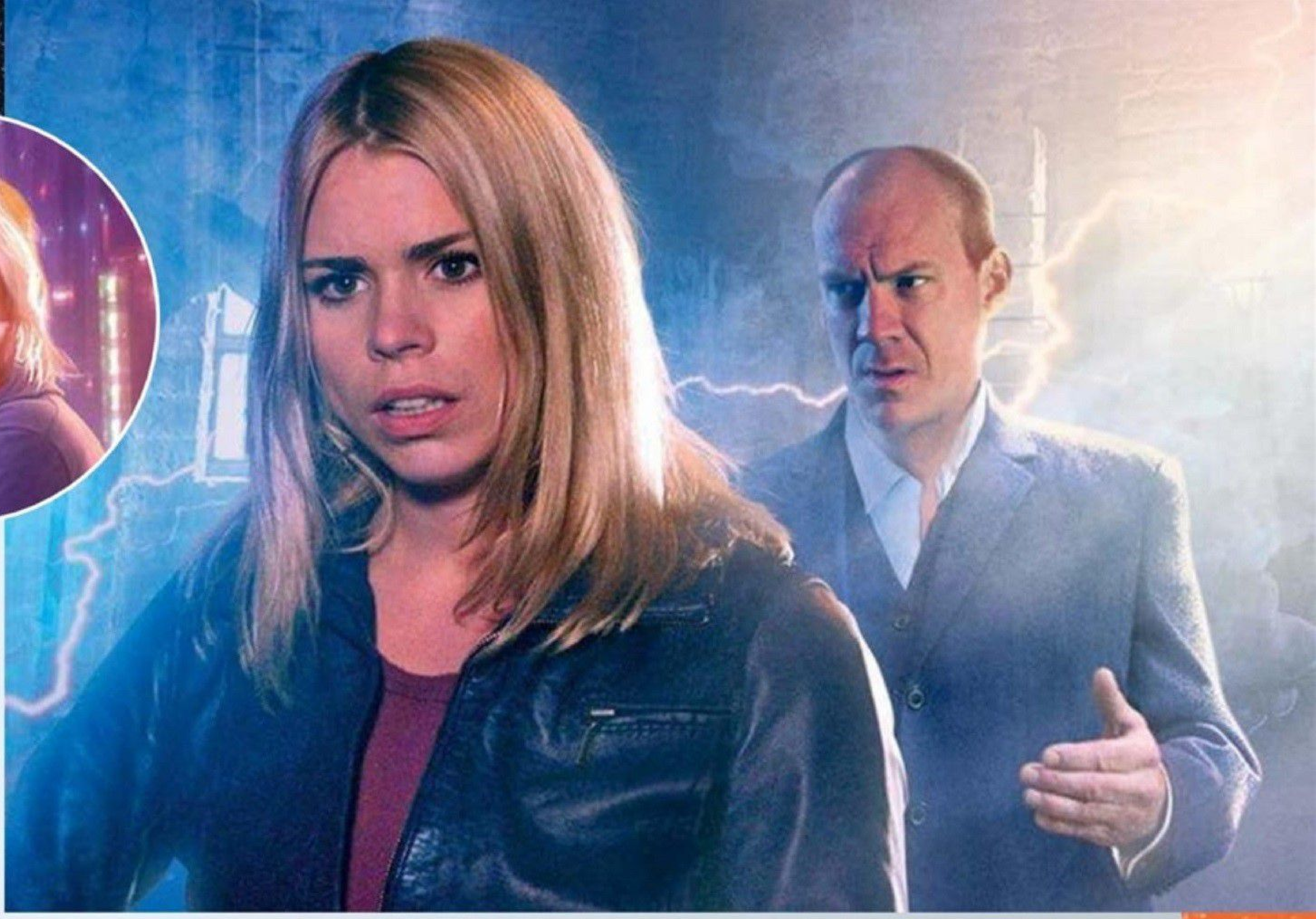
MARK BENTON
FROM THE WORLDS OF
BBC DOCTOR WHO
ROSE TYLER
THE DIMENSION CANNON

One of Russell T Davies' greatest achievements in reviving *Doctor Who* was to make us care about what happened to companions, not just during, but also before and after their travels with the Doctor. In the old days, you could probably count the number of them that got a halfway-satisfying resolution on the fingers of one hand. Small wonder, then, that their unexplored lives have proved such rich source material for spin-off fiction and drama. From her first appearance in 2005, Rose Tyler (Billie Piper) was a very welcome and very different prospect. Her family and background were key features from the outset; her friends and relatives, and the small world of the Powell Estate, would play significant roles in numerous stories.

Following the success of its *Tenth Doctor Adventures* reuniting David Tennant and Billie Piper, Big Finish has worked with Davies to create *Rose Tyler: The Dimension Cannon*. This collection of stories charts Rose's attempts to return to her 'proper' dimension and find the Doctor, tying in with her mysterious cameo appearances before she finally found her way back to her home reality in *The Stolen Earth* (2008). Across four precarious dimensional jumps, Rose is reunited with her mother Jackie (Camille Coduri) and father Pete (Shaun Dingwall), the ill-fated Doctor-obsessed conspiracy theorist Clive (Mark Benton), and even a couple of minor characters from the Powell Estate – though none of them are quite the characters you might be expecting.

The first story, *The Endless Night* by Jonathan Morris, takes place in a reality where Harriet Jones MP is appearing on *Question Time* (needless to say, the audience knows who she is). Harriet's colleague Margot Kinnear became Prime Minister just in time for the sun to apparently extinguish itself, an occurrence that the nation tries to blame on unfair and





unlikely culprits. There's plenty of wit ("We could hardly call it a Dimension Hole Punch, could we?") and an impressive knowledge of 1980s movie release dates, proving that love and cinema schedules can indeed transcend the barriers of reality.

Lisa McMullin's *The Flood* takes place amid a ceaseless downpour that goes way beyond Rose's comment: "Pick a dimension, any dimension, and you can guarantee it'll be raining in Peckham." The government, meanwhile, is lying about the extent of the problem and doesn't seem particularly bothered about being called out on it. As well as needing to find an umbrella, Rose has her work cut out for her as there are no mobile phones (they've been banned in an effort to curtail global warming) and the Thames isn't where it should be. If all that wasn't enough, there's a surprising answer to the question of what might have happened if she hadn't been born.

Driven by Rose's concern that "I know not to ignore things written on walls," AK Benedict's *Ghost Machines* centres on a morally dubious application of artificial intelligence and her own family's willing involvement in its development. Matt Fitton's *The Last Party on Earth* sees the residents of the Powell Estate reacting to news of the end of the world in the only way they know how – by having an almighty shindig. There's something not quite right about what seems to be Rose's 'real' reality, but she won't be able to figure out exactly what – and get where she's meant to be – until she's managed to explain her mission to a perplexed Jackie and come to terms with the fact that she's somehow ended up in a universe without Kevin Bacon.

Complex and self-referential, *The Dimension Cannon* probably isn't something to put on in the background while you're doing the washing-up. The structural similarity to the 1970 ITV serial *Timeslip* (largely written by *Doctor Who* contributor Victor Pemberton) is possibly no coincidence, but the appeal goes way beyond the plot. It's also great to hear Billie Piper, Camille Coduri and Shaun Dingwall given the chance to try out their well-established and much-loved family dynamic in different scenarios; there's even a scene where two incarnations of Pete are at loggerheads.

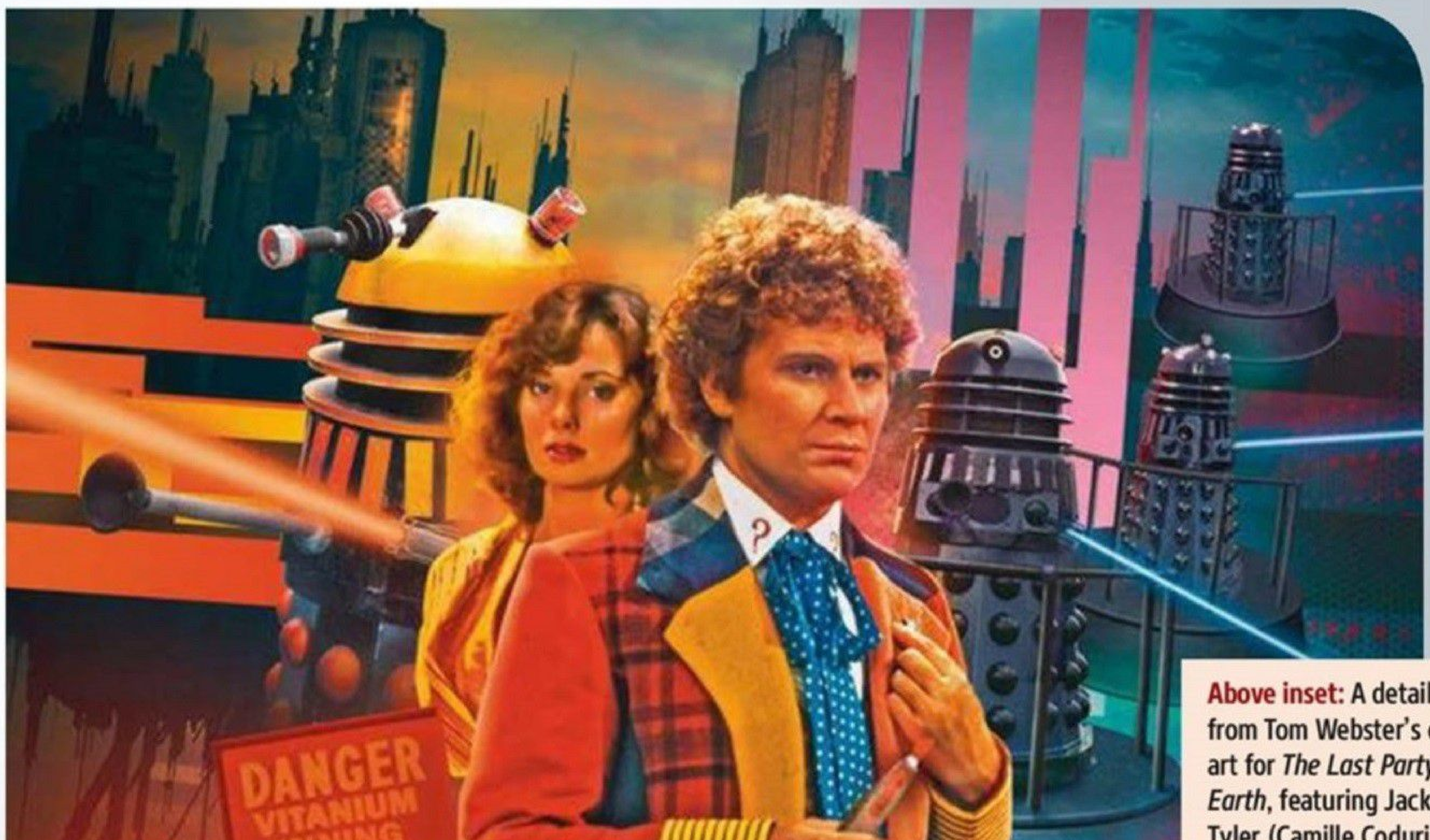
Mark Benton gets to show a more assertive side to Clive than we saw on screen, and the 'making of' bonus disc is well worth listening to for his reflections on that small but key appearance in the first episode of the revived *Doctor Who*. If you enjoyed Russell T Davies' recent novelisation of *Rose* (2005) and the extra detail it provided on the Tyler family and associates like Mook and Patrice (who also put in appearances here), then this is definitely for you.

Travelling back to a slightly less secure moment in *Doctor Who*'s history, Peri Brown's life before and after the TARDIS has been a cause of major headaches for anyone attempting to give her a standalone story, given that her bewildering exit from the series was only marginally more confusing than the story of her arrival. Fortunately, *Emissary of the Daleks* is set right in the middle of her travels with the Sixth Doctor, and it's arguably even better than some of their on-screen adventures.

Spread across four 25-minute episodes, *Emissary* takes place on Omnia, a planet rich in rare minerals that the Daleks have decided to take whether the inhabitants like it or not. Some aspects of the situation just don't add up for the Doctor and Peri, though; everyone just seems unhappy with the state of affairs rather than desperate, and there are hardly any Daleks to be seen. On top of that, if the Omnians believe that the Daleks are invincible, why is the place littered with burnt-out casings?

> **There's something not quite right about what seems to be Rose's 'real' reality.**

Emissary of the Daleks is a fast, straightforward tale that crackles with energy. The story takes everything that works about Colin Baker and Nicola Bryant's undervalued double-act chemistry and allows them to run riot in a style that was rarely seen on television. Andrew Smith's script hinges on a simple but strong storyline that could have come straight out of Terry Nation's notebook, with some decent twists that prevent it from ever seeming formulaic. There's a hilarious running gag about the Doctor assuming that everyone he meets will be familiar with Dalek continuity, and a surprise appearance by a figure from, well, Dalek continuity →



Above inset: A detail from Tom Webster's cover art for *The Last Party on Earth*, featuring Jackie Tyler (Camille Coduri).

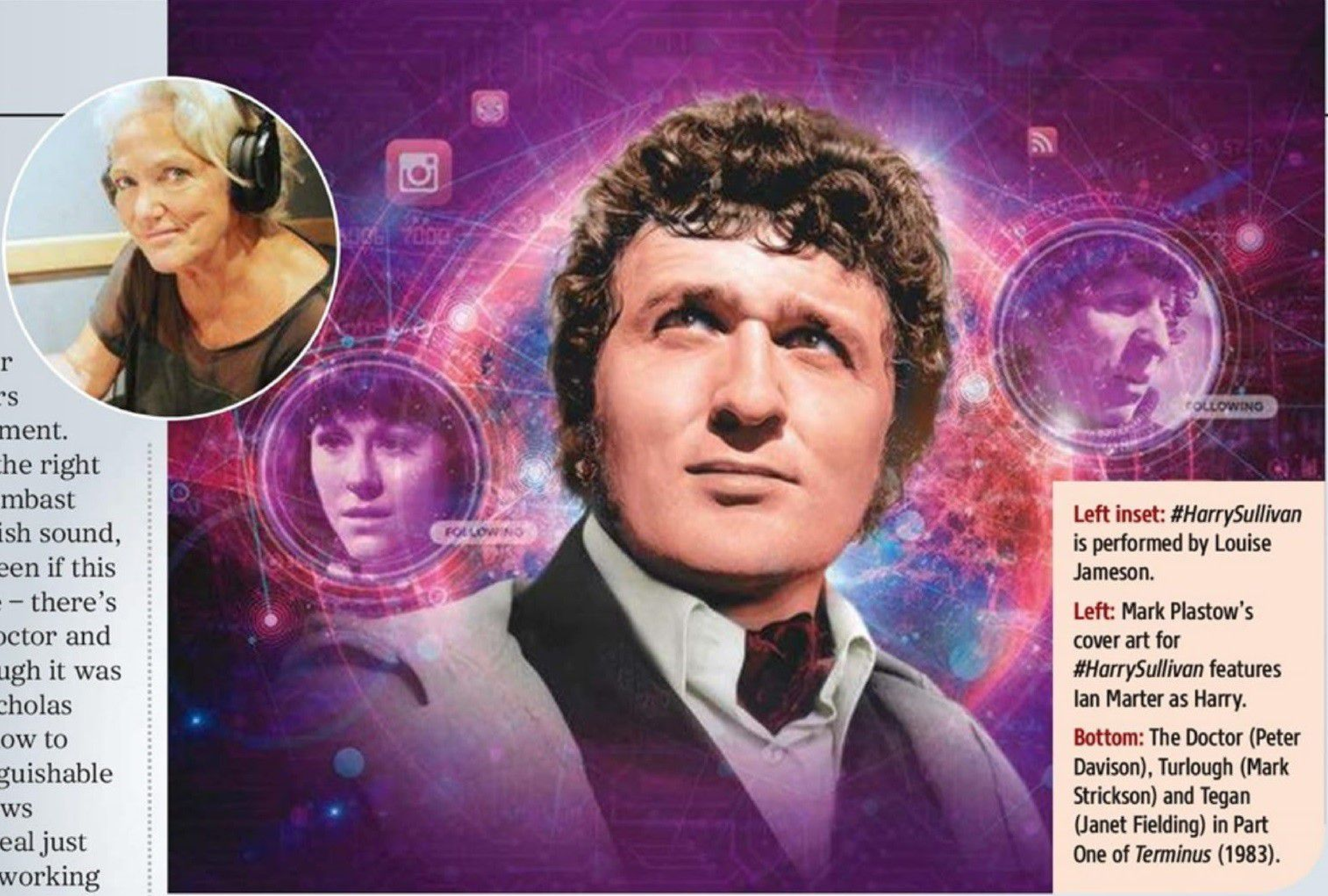
Above right: Tom's cover art for *Ghost Machines* features Rose (Billie Piper) and Pete Tyler (Shaun Dingwall).

Left: Lee Johnson's cover art for *Emissary of the Daleks* features Peri (Nicola Bryant) and the Sixth Doctor (Colin Baker).

→ that will have listeners momentarily cheering for the wrong side. Saskia Reeves also turns in a spirited performance as Carmen Rega, a possibly not-so-willing Omnian collaborator with the Daleks who keeps listeners guessing right up until the last moment.

Simon Power's music balances the right kind of mid-1980s urgency and bombast with the familiar filled-out Big Finish sound, and – much as there would have been if this was an actual television adventure – there's even an opening scene with the Doctor and Peri that manages to sound as though it was recorded on location. Amongst Nicholas Briggs' entertaining thoughts on how to make different Dalek voices distinguishable from each other, the brief interviews included as an extra in this set reveal just how much Colin and Nicola enjoy working together on Big Finish projects – and that really does come across in this immensely likeable story.

While the neatly coinciding release of *The Trial of a Time Lord* (1986) on Blu-ray will doubtless provoke debate about the merits of that story, it will probably leave viewers wishing they'd seen more of the Sixth Doctor and Peri on television. If so, the planet Omnia is an ideal destination.



Left inset: *#HarrySullivan* is performed by Louise Jameson.

Left: Mark Plastow's cover art for *#HarrySullivan* features Ian Marter as Harry.

Bottom: The Doctor (Peter Davison), Turlough (Mark Strickson) and Tegan (Janet Fielding) in Part One of *Terminus* (1983).

Harry Sullivan was created by a production team that had planned on a much older Doctor than Tom Baker, and whose members later admitted they wished they'd kept him on. Poor Harry lasted for just one series in 1975. As a popular character who didn't get enough screen time, and who was in what is often described as the best *Doctor Who* story of all, *Genesis of the Daleks* (1975), Harry has always been a popular subject for spin-off adventures.

> **The unassuming man in the duffel coat somehow ends up trending on social media.**

Indeed, Ian Marter, who played the hapless surgeon-lieutenant, penned the spy thriller *Harry Sullivan's War* for Target Books back in 1986.

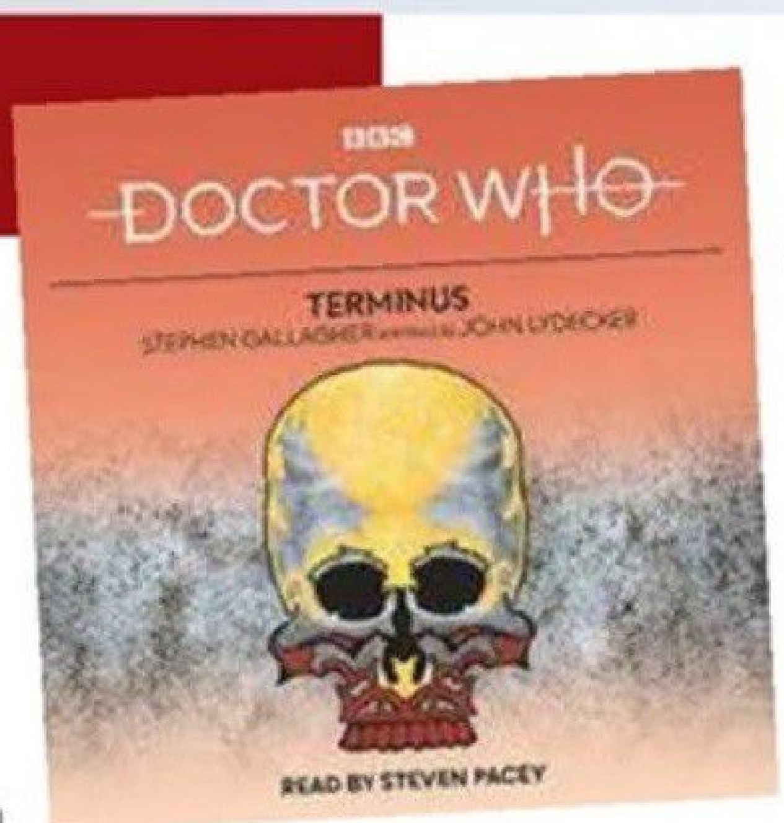
#HarrySullivan, the latest in the download-only series of *Short Trips*, finds Harry, Sarah and the Doctor on board a spaceship full of tech journalists, fashion correspondents and 'influencers' who are hoping to bag an exclusive on reclusive socialite and entrepreneur Carla Collini. However… the ship is running at full power but losing fuel and not moving, and a nearby planet reserved for the rich and famous won't allow them to land. While the Doctor is none too pleased with the scientific methods that keep the planet exclusive, Sarah and Harry struggle to get to grips with mobile phones and tablets. In the process, the unassuming man in the duffel coat somehow ends up trending on social media.

Read by Louise Jameson, Eddie Robson's hugely enjoyable story has plenty to say about our current levels of gadget addiction and celebrity worship without ever feeling preachy. What's more, for a *Doctor Who* adventure about the misuse of technology, it actually feels all too plausible. So much so, it seems possible that we actually *could* get Harry Sullivan trending. But don't listen to an 'influencer'… **DWM**

Talking Book

› *Doctor Who – Terminus*
Featuring the Fifth Doctor, Nyssa, Tegan and Turlough
Written by Stephen Gallagher (writing as John Lydecker)
Read by Steven Pacey
RRP £20

Available from BBC Audio

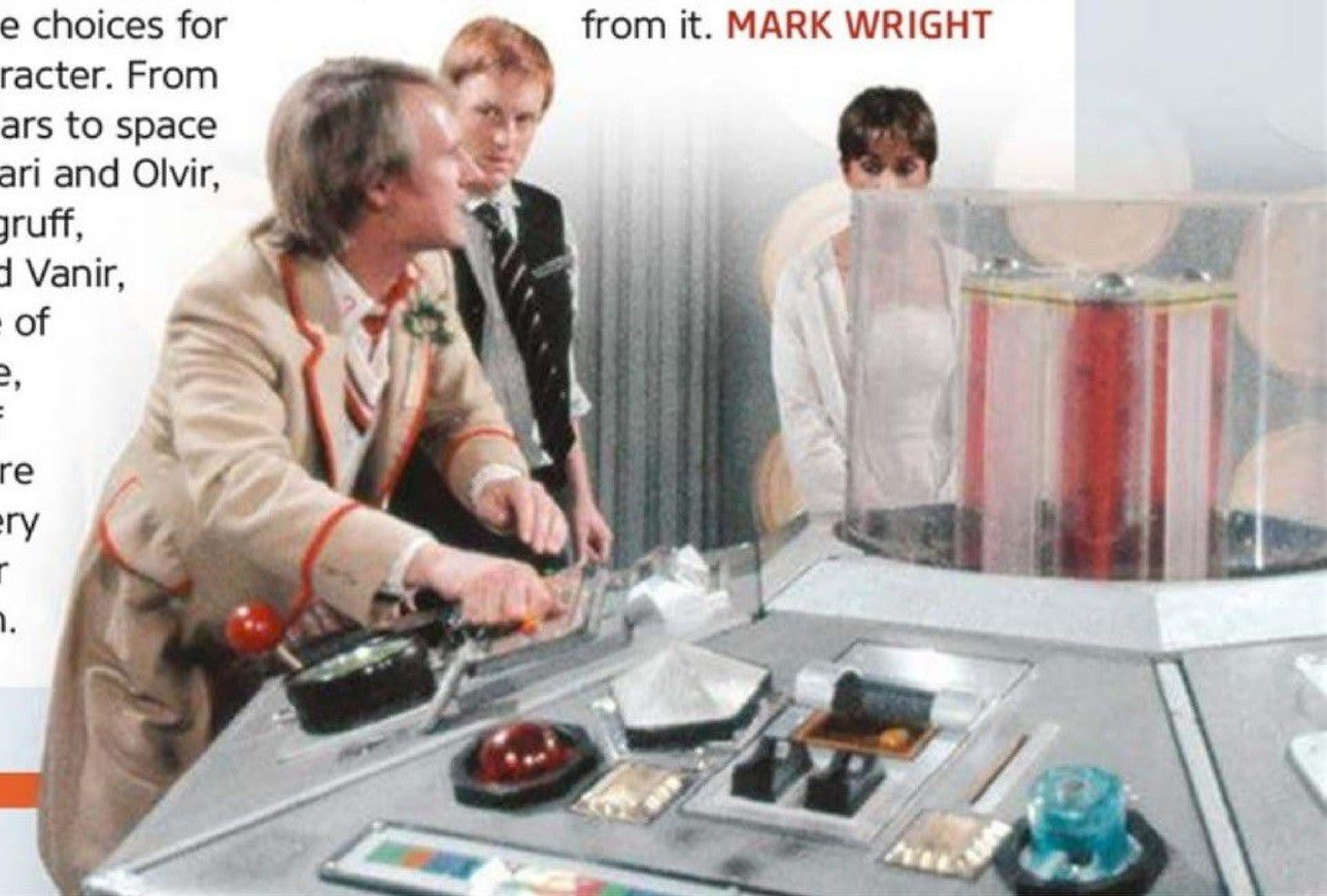


When dimensional instability locks the TARDIS onto another ship, Nyssa vanishes through a door marked with a skull into the corridors of this strange vessel. The Doctor, Tegan and Turlough are soon in pursuit, discovering the horrors that wait behind that door. The ship is en route to Terminus, where the Lazars go to be cured – but why have none returned? Separated from his companions, the Doctor delves deeper into the dark truths of Terminus. Will he find Nyssa before it's too late?

The 1983 screen incarnation of *Terminus* is hard to like. It's a dour, depressing runaround that never really caught light on a weekday tea-time. In common with writer Stephen Gallagher's previous *Who* outing, *Warriors' Gate* (1981), its ambition was just beyond the reach of the programme's resources. Like that first work, *Terminus* was better suited to the page, where Gallagher's skills as a novelist gave it rich life. It's perhaps *Doctor Who*'s most densely realised TV novelisation, and it makes for an excellent – if grim – audiobook.

Steven Pacey may not have worked on *Doctor Who* – you'll know him as *Blake's 7*'s heroic pilot Tarrant – but he's one of the country's most experienced audiobook readers. His oration is detailed and precise, but it's character where Pacey displays his true skill. There's no mimicry, no pitch-perfect impersonations, but subtle choices for each character. From the regulars to space pirates Kari and Olvir, and the gruff, armoured Vanir, a change of tone here, a raise of pitch there gives every character definition. Most charming is the choice of Liverpudlian for the Vanir Bor, lending the character an emphasis that's very different from Peter Benson's screen performance.

Steven Gallagher's book – one of the longest of the original Target range – is a hard-edged sci-fi novel that just happens to be set in the *Doctor Who* universe. Steven Pacey's eloquent reading – along with deft use of sound and music – brings out the best from it. **MARK WRIGHT**



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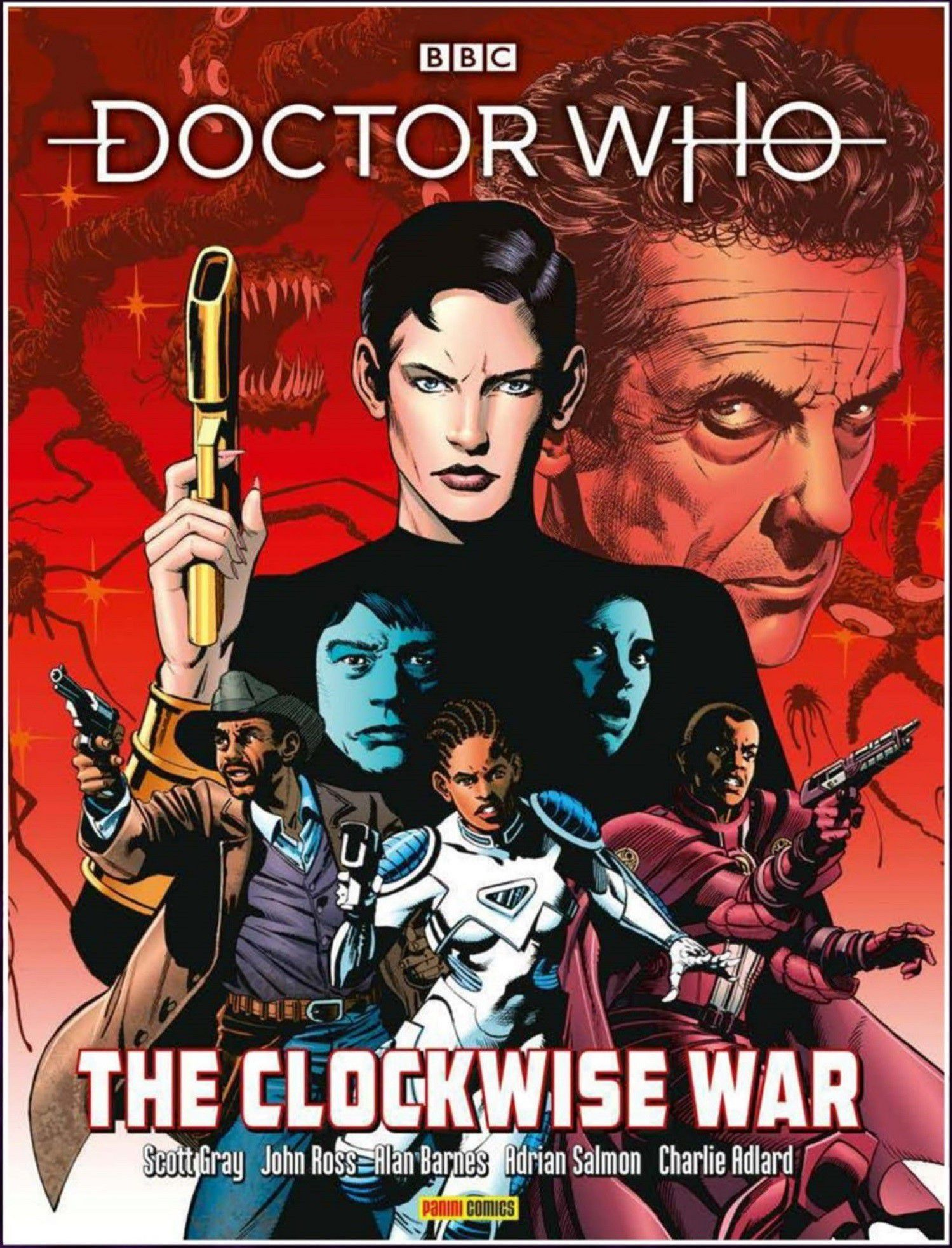
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OH MY GOODNESS- YOU DON'T THINK...

I HAVE GREAT FAITH IN YOU, TEGAN... UNSHAKEABLE FAITH! YOU DO FEEL IT DON'T YOU?
I... I...

I DON'T THINK THIS IS UNICEPTOR, K9.
AFFIRMATIVE, MASTER.

LEELA, PAY ATTENTION! I SAID—
CHUNK

IT IS ONE OF THE ELDER HORRORS -- IT HAS NO RIGHT TO EXIST IN THIS AGE!
ONE PARASITE LEECHING ANOTHER. VORTIS REALLY HAS SPAWNED SOME NIGHTMARES.

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Doctor Who: The Collection – Season 23

Review by **ALEX ROMEO**

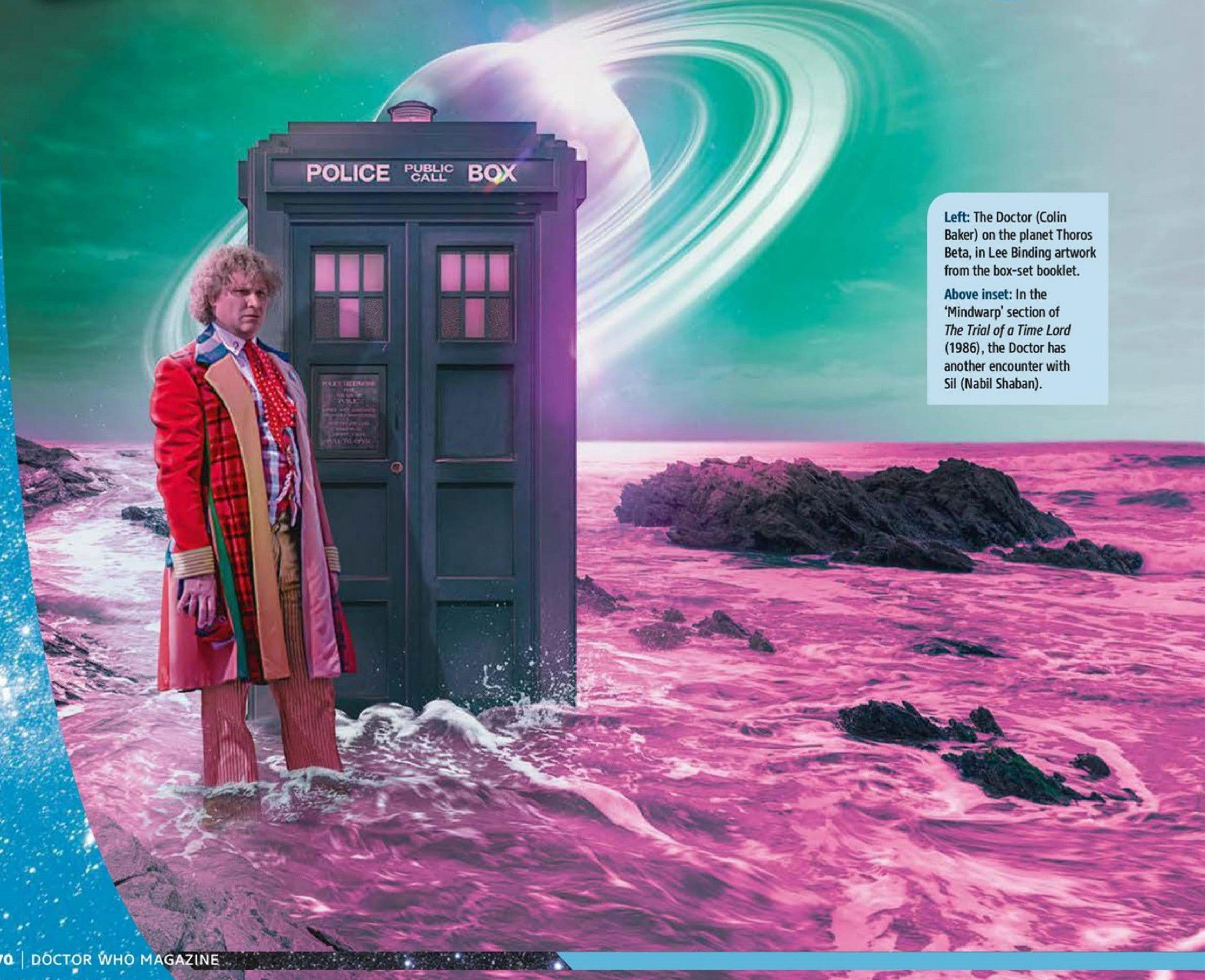
DOCTOR WHO
THE COLLECTION
SEASON 23
BBC
PG

Blu-ray

BBC Studios RRP £56.16
Featuring Colin Baker (the Doctor), Nicola Bryant (Peri), Bonnie Langford (Melanie), Michael Jayston (the Valeyard) and Lynda Bellingham (the Inquisitor)
Contains *The Trial of a Time Lord*

You don't hear the word 'cornucopia' enough these days, apart from when you're reading reviews of the new Blu-ray box sets. Even if you've already purchased *The Trial of a Time Lord* on DVD there are so many tasty new extras on this latest release, produced with great affection and skill, that it's fully worth a reinvestment.

There's the option to watch extended edits of every one of *Trial*'s 14 episodes, with 5.1 surround sound to match. Parts One to Four, aka 'The Mysterious Planet', establish the story well; although the courtroom scenes (and occasionally impenetrable legal language) go on a bit, Colin Baker is perfectly suited to the role of exasperated defendant. Parts Five to Eight (aka 'Mindwarp') include *Trial*'s villainous high point – the untouchable performance of Nabil Shaban as Sil. Parts Nine to Twelve (the Agatha Christie-style 'Terror of the Vervoids') introduce us to Bonnie Langford – and if you want to watch this adventure without the trial scenes, that option is now available. Wrapping up Colin Baker's final story,



Left: The Doctor (Colin Baker) on the planet Thoros Beta, in Lee Binding artwork from the box-set booklet.

Above inset: In the 'Mindwarp' section of *The Trial of a Time Lord* (1986), the Doctor has another encounter with Sil (Nabil Shaban).

Far left: Colin Baker, Toby Hadoke and Nicola Bryant in *The Doctor Who Cookbook Revisited*.

Left: Frazer Hines, Matthew Waterhouse and Mark Strickson go *Behind the Sofa*.

Below inset: Melanie (Bonnie Langford) screams as Edwardes (Simon Slater) is electrocuted in Part Nine.

Bottom: Matthew Sweet with his latest interviewee, Bonnie Langford.

A definite highlight is *The Doctor Who Cookbook Revisited*, presented by a clearly delighted Toby Hadoke, who is brimming with culinary innuendos.

Parts Thirteen to Fourteen constitute the inky Dickensian nightmare that is 'The Ultimate Foe'. It's thrilling to see Baker's rendition of that great monologue about Gallifreyan corruption, which is as relevant now as it will ever be.

As for the new extras... Do you want to see Colin Baker wearing an apron and cooking a cheeseless cheesecake? An entire glorious 20 minutes with Brian Blessed – the loudest man on the planet – talking about the history of *Doctor Who*? A crashingly unfunny and misjudged French and Saunders sketch? (There had to be one...) This set has got you covered.

A definite highlight is *The Doctor Who Cookbook Revisited*, presented by a clearly delighted Toby Hadoke, who is brimming with culinary innuendos and picking out some of the most notable features of Gary Downie's 1986 publication. There's expert narration from *Masterchef*'s India Fisher, who's brilliantly bemused by Nicola Bryant's updated recipe for pineapple cheesecake.

Going *Behind the Sofa*, being mostly engrossed in but occasionally confounded by the complex scenario, are Matthew Waterhouse, Mark Strickson and Frazer Hines (who suggests that Colin Baker's trousers were made of pillow cases). As they reach the denouement of 'The Ultimate Foe', they're as baffled by the plot developments as many viewers were back in 1986. Meanwhile, on a second sofa, Bonnie Langford and Colin Baker confess to 'liberating' props from the set...

In *The Writers' Room* are Eric Saward, Christopher H Bidmead, Wally K Daly and, appearing on an iPad, Philip Martin. Chris puts his cards on the table straight away. "What had you *done* to that show?" he asks Eric, incredulously. Eric, the man who replaced Chris as *Doctor Who*'s script editor, explains how the people in power had it in for *Doctor Who* right from the start, but also takes some of the blame for making the show more violent. Much of the writers' talk concerns the stories that would have made up the original Season 23, before *Doctor Who* went on an enforced 'hiatus'. Thankfully, Big Finish has filled in those gaps by recording audio versions of the 'lost' adventures, but it does make you wonder how it all would have looked on screen.

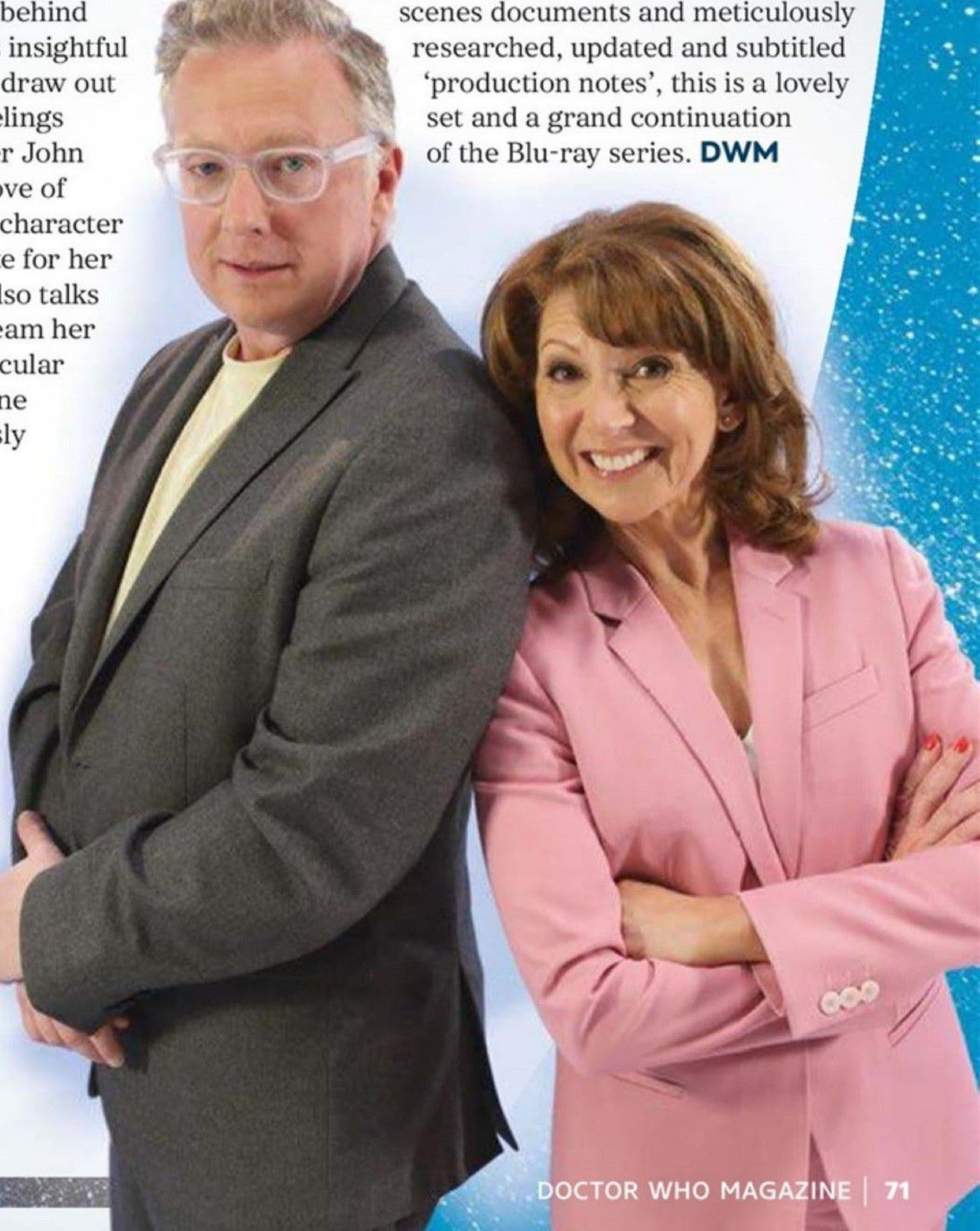
In the latest instalment of Matthew Sweet's excellent interview series, he sits down with Bonnie Langford. With the shadow of the TARDIS looming behind them, his insightful questions draw out Bonnie's feelings about producer John Nathan-Turner's love of showbiz and the original character composition that he wrote for her character, Mel. Bonnie also talks about being asked to scream her famous scream in a particular key, so that the theme tune could transition seamlessly from the cliffhanger of Part Nine.

In *The Doctor's Table*, the first in a new series of Blu-ray extras, we join Colin, Bonnie, Nicola Bryant and Michael Jayston for dinner in a fancy restaurant. As the champagne flows, they play a *Trial of a Time Lord*-themed version of DWM's *Out of the TARDIS* feature. Brian Blessed impressions abound, Michael Jayston recreates the Valeyard's cackle pitch-perfectly, criminal records are exposed, and genuine giggles make the whole feature warm and entertaining.

Recorded in 2013, *50 Years in the TARDIS* shows Colin deconstructing his Doctor and speculating on the future of the series. He's being asked questions he's answered multiple times over the last 30 years, but he responds with all the eloquence we've come to expect from him. A fan of the show, then and now, he reveals the best line he thinks has ever been spoken by any Doctor, and it's hard to disagree...

The 'unexpected gem' pile of extras includes a 1986 *Breakfast Time* extract, with JNT and Janet Fielding plugging the publication of his book *The Companions* and sharing some risqué anecdotes. There's also an extract from *Temps X* – a French programme that ran a feature about *Doctor Who* in 1986 – including some exclusive behind-the-scenes footage of 'Mindwarp', as well as interviews with key figures.

Topped off with a huge number of previously unpublished behind-the-scenes documents and meticulously researched, updated and subtitled 'production notes', this is a lovely set and a grand continuation of the Blu-ray series. **DWM**



Action Figures

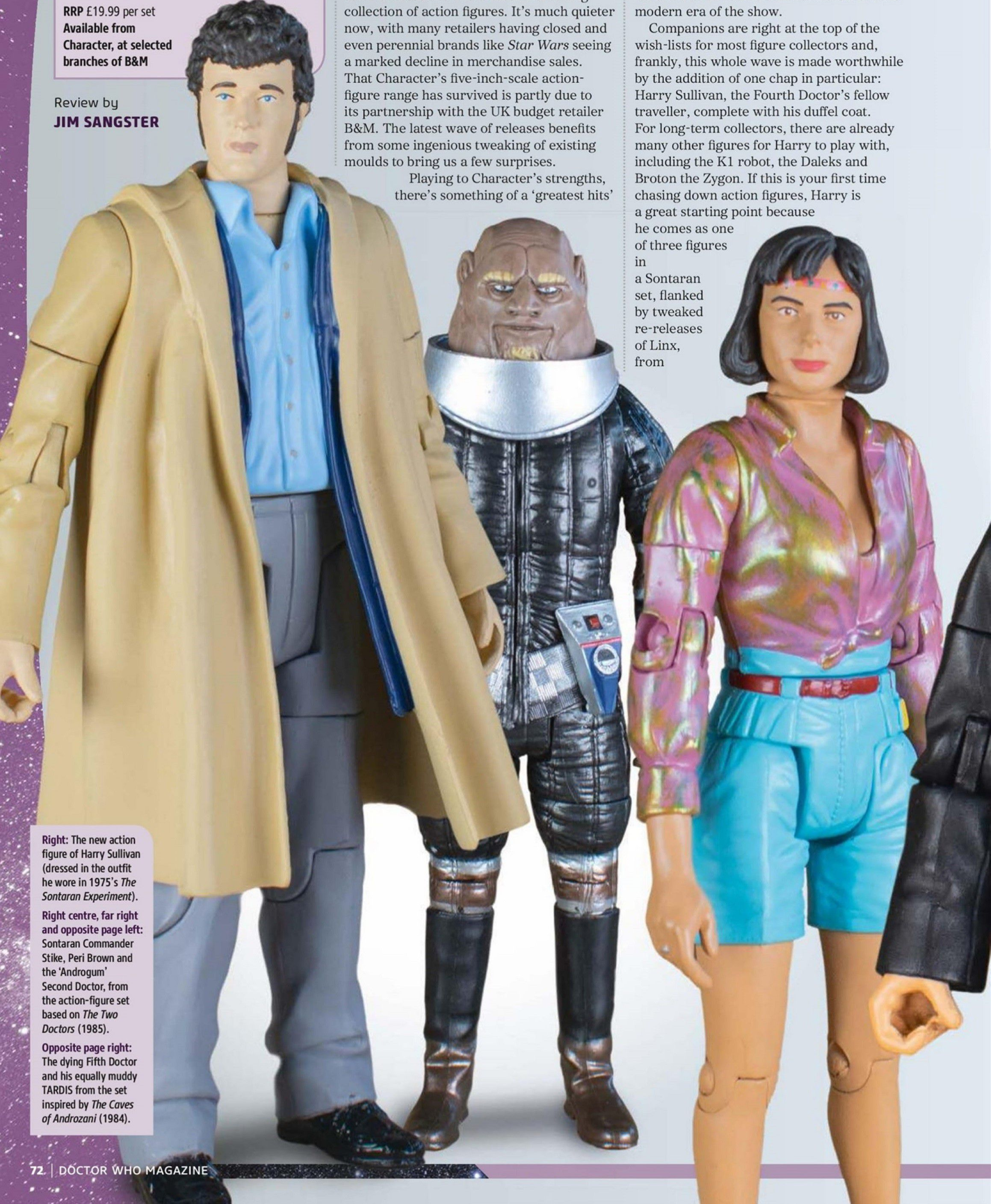
RRP £19.99 per set
Available from Character, at selected branches of B&M

Review by
JIM SANGSTER

Not long ago, when David Tennant was still our leading man, shops up and down the UK were crammed with Dalek and Cybermen voice changers, sonic accessories and a record-breaking collection of action figures. It's much quieter now, with many retailers having closed and even perennial brands like *Star Wars* seeing a marked decline in merchandise sales. That Character's five-inch-scale action-figure range has survived is partly due to its partnership with the UK budget retailer B&M. The latest wave of releases benefits from some ingenious tweaking of existing moulds to bring us a few surprises.

Playing to Character's strengths, there's something of a 'greatest hits' feel about the figures and models launched in late August. Fans of the TARDIS will be sated by two new variants of the Doctor's ship, while there are representations in action-figure form of some of the Doctor's friends and enemies, as well as a re-release for a few of the sonic screwdrivers from the modern era of the show.

Companions are right at the top of the wish-lists for most figure collectors and, frankly, this whole wave is made worthwhile by the addition of one chap in particular: Harry Sullivan, the Fourth Doctor's fellow traveller, complete with his duffel coat. For long-term collectors, there are already many other figures for Harry to play with, including the K1 robot, the Daleks and Broton the Zygon. If this is your first time chasing down action figures, Harry is a great starting point because he comes as one of three figures in a Sontaran set, flanked by tweaked re-releases of Linx, from



Right: The new action figure of Harry Sullivan (dressed in the outfit he wore in 1975's *The Sontaran Experiment*).

Right centre, far right and opposite page left: Sontaran Commander Stike, Peri Brown and the 'Androgum' Second Doctor, from the action-figure set based on *The Two Doctors* (1985).

Opposite page right: The dying Fifth Doctor and his equally muddy TARDIS from the set inspired by *The Caves of Androzani* (1984).

> **It often takes seeing characters in action-figure form to appreciate what design classics they really were.**

The Time Warrior (1973-74), and Field Major Styre from *The Sontaran Experiment* (1975), both of them complete with a gun accessory. While the previously released versions of these two might arguably have been a little more screen accurate, the new models have a uniformity – particularly in the skin tone of the faces and hands – that looks very smart on the shelf. They feel more of a consistent representation of the race, especially when viewed alongside an addition to another set...

A new Sontaran figure appears in a pack celebrating *The Two Doctors* (1985). The recreation of Group Marshal Stike, making his debut in the range, is quite stunning, thanks to subtle paint variations and a new head sculpt on the standard Sontaran body. Stike stands alongside a tanned Peri in a metallic blouse and an 'Androgum' Second Doctor.

A third triple-pack includes a tweaked Seventh Doctor, with a slightly sun-bleached jacket, alongside a Cyber Leader and one of his troops, as seen in the 1988 adventure *Silver Nemesis*. The Cybermen are both welcome re-releases from an earlier set but with improved paint details. As with many other figures, it often takes seeing characters in action-figure form to appreciate what design classics they really were. And while the vinyl material can't support a true chrome finish to match how the Cybermen looked on screen, nobody should feel cheated by the end result here.

Character has already graced us with a fair few TARDIS models over the years but the two variants available in this wave are a bit special. Back in 1975, Season 12 treated TV viewers to a new TARDIS exterior with a large blue bulb on top. Strangely, though, this version was confined to the opening title sequence; only in 1979 would it appear on screen in an actual story. Character's latest TARDIS model, based on this design, is themed around its appearance in the incomplete and untransmitted Season 17 story *Shada*, with an inlay card inspired by Professor Chronotis' library. (And you should look out for some unexpected visual treats hidden within the Professor's shelves.) The Fourth Doctor figure included with this set is another new variant, sporting buccaneer boots and a scarf with darker colours, referencing the fact that by the time of *Shada* the scarf was looking rather forlorn.

The other TARDIS set in the new wave of releases depicts the Fifth Doctor from the climax of his final outing, *The Caves of Androzani* (1984). The muddy detailing→

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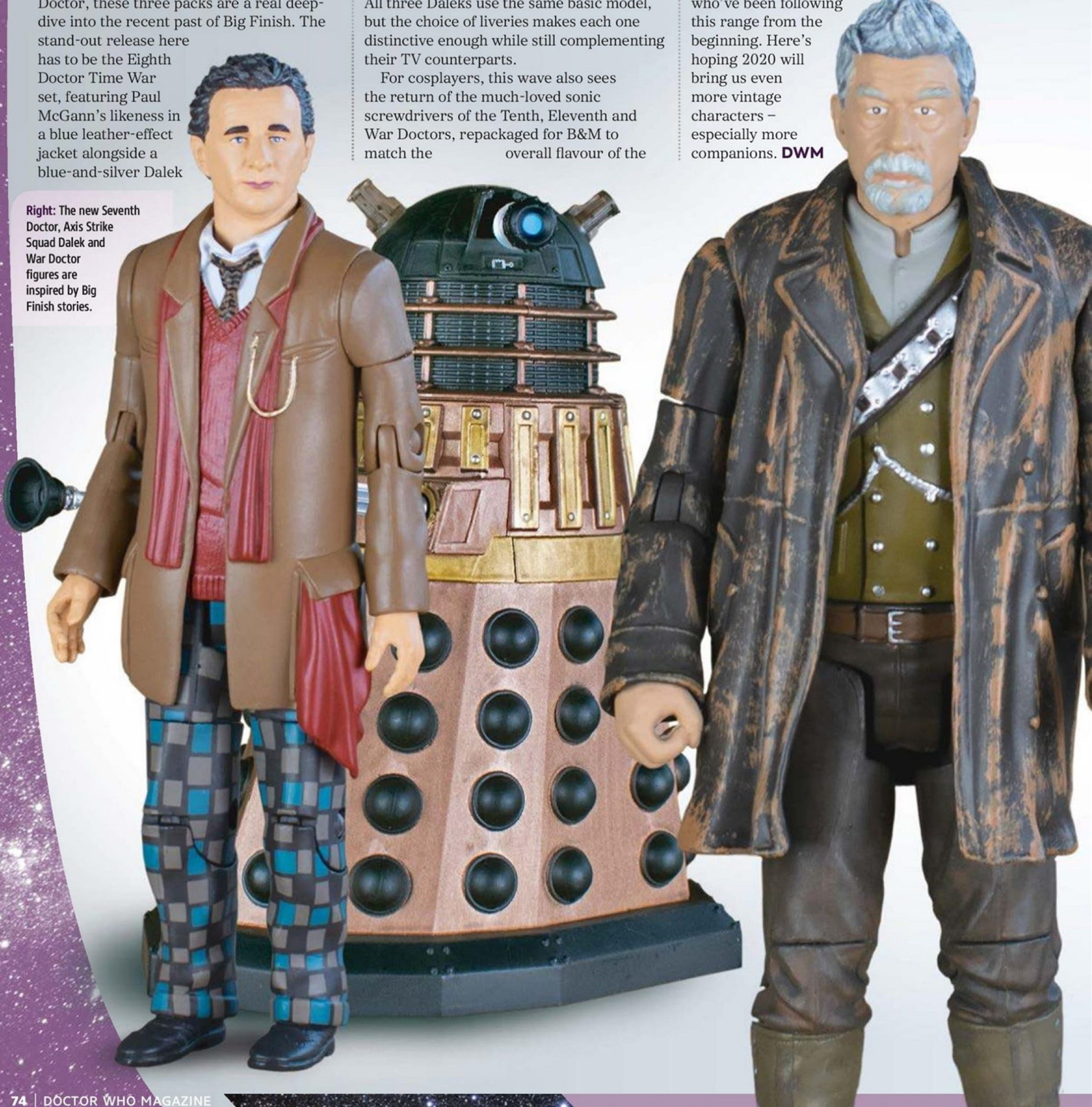
→ on both the Doctor and the TARDIS is a nice addition, and both this TARDIS and the one in the *Shada* set have new, more accurate, bases too. It might be disappointing to some that neither of these TARDIS toys has sound effects, but this is reflected in the price – and surely every fan could have a decent go at making the familiar 'wheezing groaning' noise themselves, anyway.

Another part of the new wave is a partnership with Big Finish Productions and consists of Doctor variants paired with Daleks from specific audio dramas. While Character has referenced what we might call the extended universe before with the blue-suited Sixth Doctor, these three packs are a real deep-dive into the recent past of Big Finish. The stand-out release here has to be the Eighth Doctor Time War set, featuring Paul McGann's likeness in a blue leather-effect jacket alongside a blue-and-silver Dalek Interrogator Prime. There's also a different take on the Seventh Doctor, with a costume much closer to the one he wore in the 1996 TV movie, along with an 'Axis Strike Squad Dalek' – a modern bronze-style Dalek with black dome and spots – from the *Gallifrey* audio series. Finally, there's a variant of the War Doctor, as played by John Hurt, with a silver-and-bronze Dalek scientist from the award-winning *War Doctor* dramas. All three Daleks use the same basic model, but the choice of liveries makes each one distinctive enough while still complementing their TV counterparts.

> **There's a different take on the Seventh Doctor, with a costume much closer to the one he wore in the TV movie.**

For cosplayers, this wave also sees the return of the much-loved sonic screwdrivers of the Tenth, Eleventh and War Doctors, repackaged for B&M to match the overall flavour of the current branding. Each sonic comes with sound effects and lights.

After a few fallow years, it's a real joy to see Character's action-figure range returning in such confident form. There are a few items, such as the Daleks and TARDISes, that make this a perfect jumping-on point for new collectors, but there are also tweaks and revisions that should appeal to those who've been following this range from the beginning. Here's hoping 2020 will bring us even more vintage characters – especially more companions. **DWM**



Right: The new Seventh Doctor, Axis Strike Squad Dalek and War Doctor figures are inspired by Big Finish stories.

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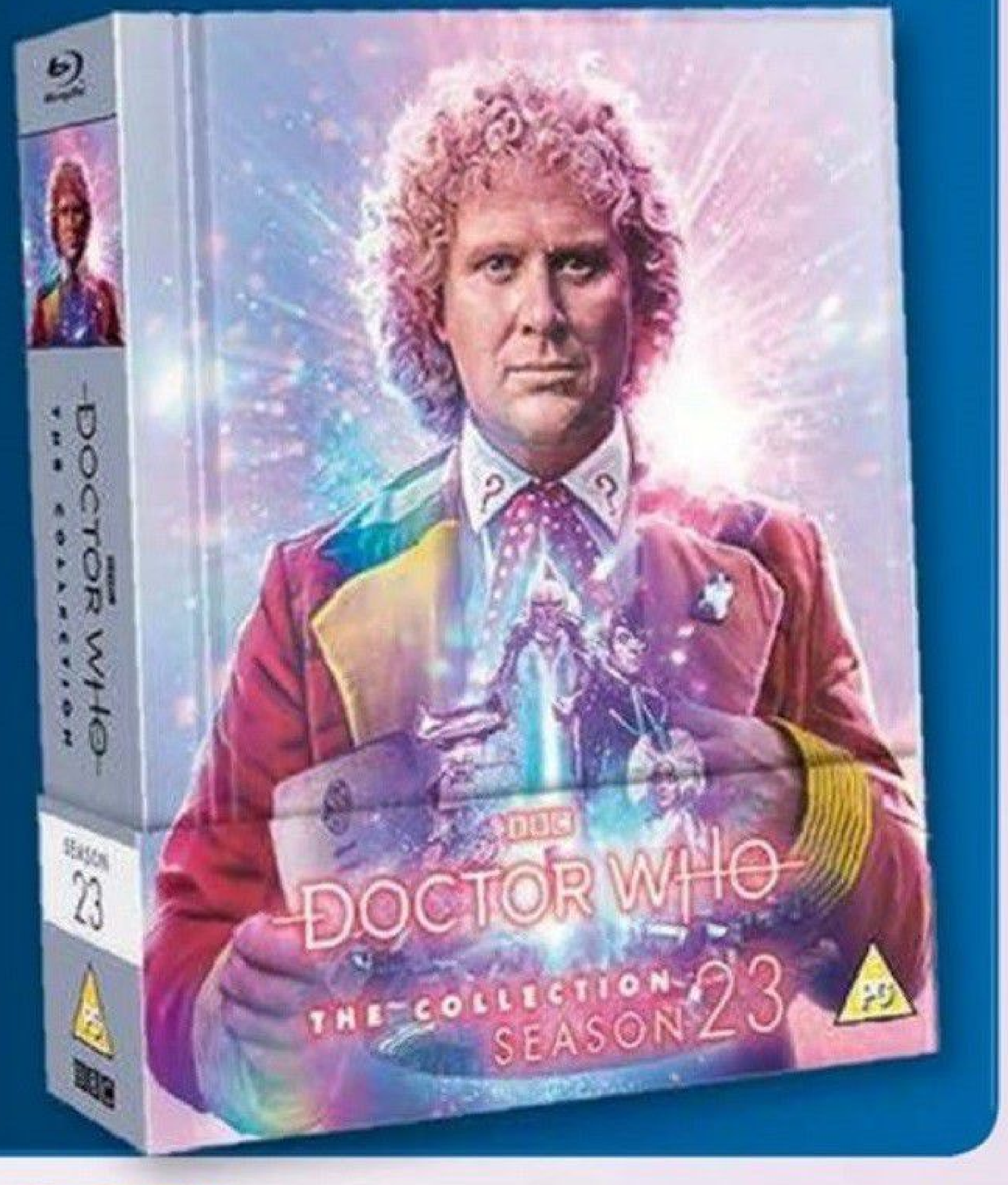
THE COLLECTION: SEASON 23 BLU-RAY

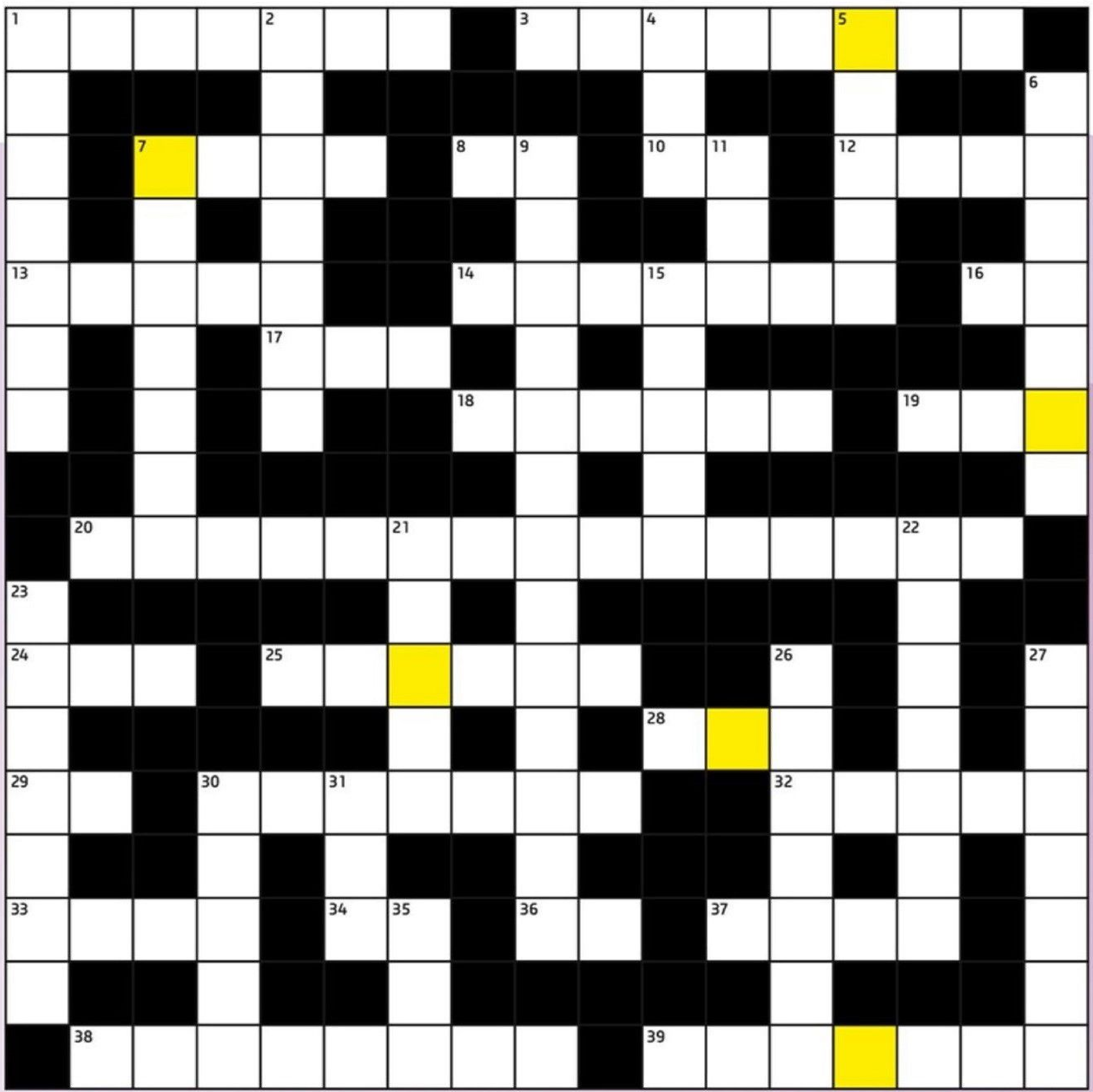
BBC Studios' acclaimed *Doctor Who: The Collection* range of Blu-ray box sets continues with 1986's Season 23, *The Trial of a Time Lord*, starring Colin Baker as the Doctor. With all episodes newly remastered, this set also contains a wealth of new and exclusive special features.

The box set is available now, RRP £56.16. DWM has FIVE copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of the name of a Martian...



Know your Matrona Kani from your Matron Cofelia? Why not try this puzzle?

DWM CROSSWORD



ACROSS

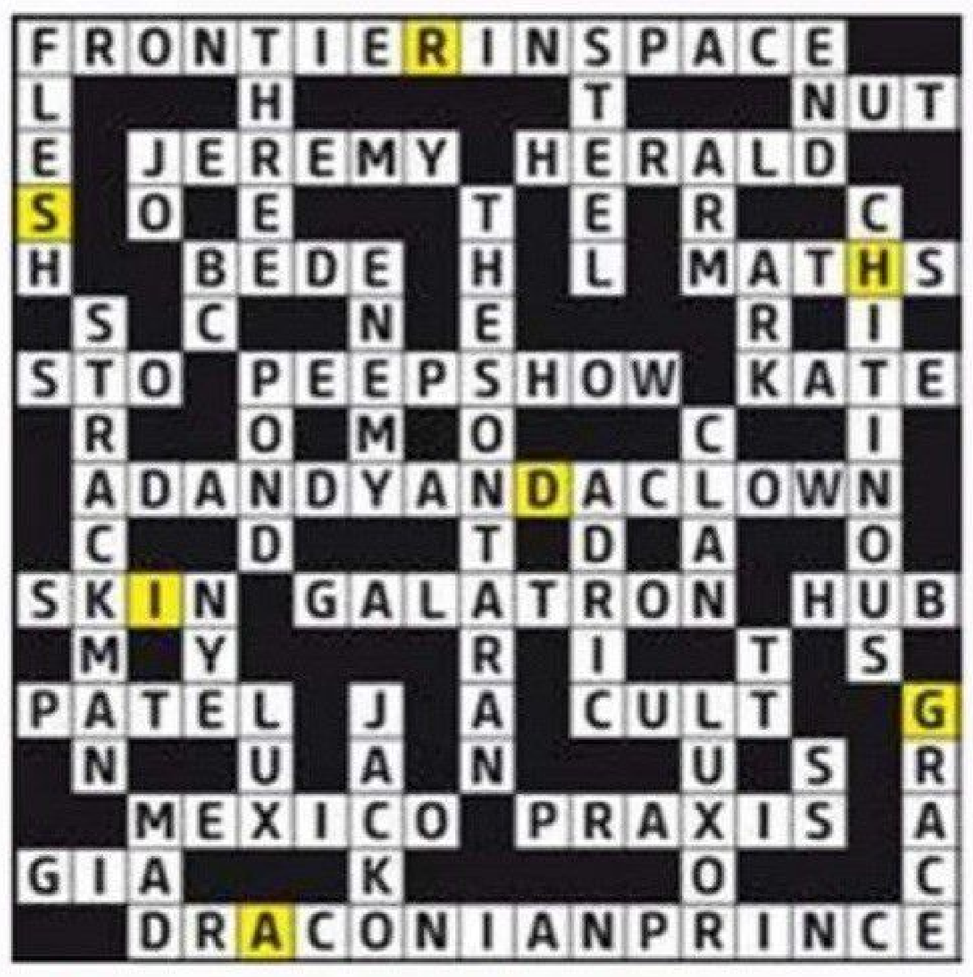
1 Queen of the Tribe of the Free (7)
3 One of the Books of Knowledge (4,4)
7 (and 8 Across and 22 Down) Where Peri was interrogated on Thoros Beta (4,2,7)
8 See 7 Across
10 Employee of Tranquil Repose: The — (1,1)
12 (and 25 Across) Lab assistant infected by Vervoid pollen (4,6)
13 A Cyberman (5)
14 Jackie, Francine and Sylvia (7)
16 Production code of *The Evil of the Daleks* (1,1)
17 Substance refined by Global Chemicals (3)
18 The Commodore: "Captain _____ Travers!" (6)
19 Weismuller and Hawk worked for this organisation (1,1,1)
20 Professor Lasky, for example (15)
24 "__ phase shift" the result of the Doctor disabling the Valeyard's particle disseminator (3)
25 See 12 Across
28 __-Space – universe Adric is from (3)
29 Leader of the Stone Age tribe encountered by the Doctor (2)
30 A name for Richard I (3,4)
32 Ill-fated employee of Harmony Shoal (5)
33 A Mogarian (4)
34 Production code of *The Underwater Menace* (1,1)
35 Production code of *The Wheel in Space* (1,1)
37 Casp and Hame (4)
38 Weapon given to the Doctor by a Warlord of Thordon (1,1,6)
39 Reader of the Books of Knowledge (7)

DOWN

1 2 Down was a warrior of the _____ (7)
2 Peri's husband (7)
3 __ Wolf (3)
5 Woman possessed by the TARDIS (5)
6 General tasked with capturing Sharaz Jek (7)
7 The Doctor shared a cell with him in the Tower of London (7)
9 The Demeter Seeds (4,2,3,4)
11 One of the victims of the God Complex (3)
15 A probe from this planet landed in Little Hodcombe (5)
21 Chancellery guard (5)
22 See 7 Across
23 Scientist employed by the Mentors (7)
26 He helped Kennedy ensnare the Doctor and Jamie (3,4)
27 One of 23 Down's experiments: The — (7)
30 Jack Robertson reportedly hated this person for decades (5)
31 Delta's daughter hatched from one (3)
35 The Gelth, for example (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: DRASHIG

THE FIRST DOCTOR: VOLUME THREE CD

BBC
DOCTOR WHO
THE COMPANION CHRONICLES
THE FIRST DOCTOR: VOLUME THREE

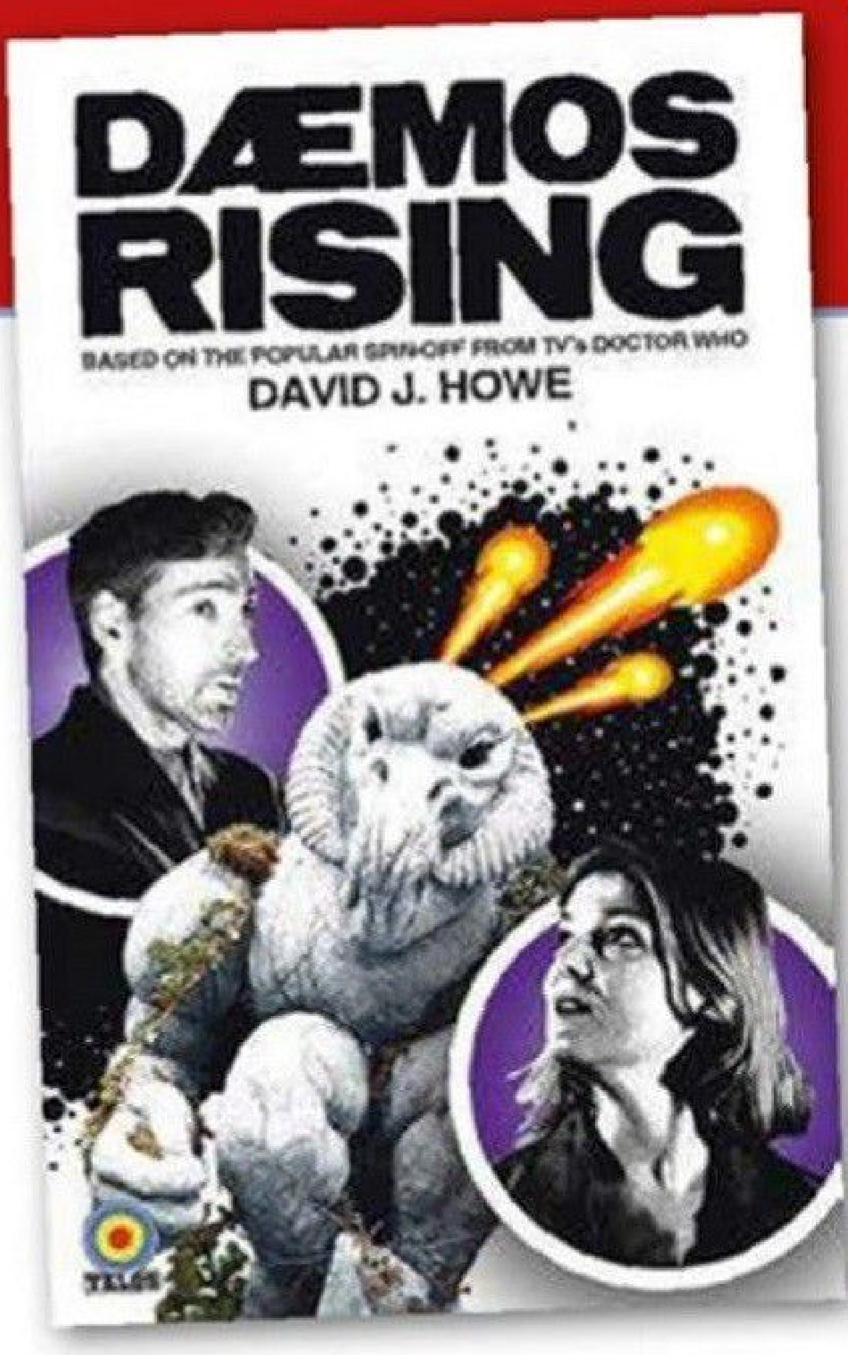
The Companion Chronicles: The First Doctor – Volume Three is part of a new collection of audio adventures starring Carole Ann Ford as Susan, Maureen O'Brien as Vicki, Peter Purves as Steven, Anneke Wills as Polly, and Elliot Chapman as Ben Jackson.

This set includes four audio adventures. *E is For...* by Julian Richards is set on the planet Malkus, where people are born with special powers. In John Pritchard's *Daybreak*, the TARDIS brings Vicki to a dark and desperate era, while in *The Vardan Invasion of Mirth*, by Paul Morris and Ian Atkins, Steven's fate relies on solving a mystery in the Doctor's absence. Finally, in Guy Adams' *The Crumbling Magician* the TARDIS crashes, leaving the Doctor in a coma.

The Companion Chronicles: The First Doctor – Volume Three is available now from *bigfinish.com* priced £19.99 on CD and £14.99 to download. We've got **FIVE** copies of the CD to give away to lucky readers. For a chance to win one, just answer this question correctly:

Who played Ben Jackson in *Doctor Who* from 1966-67?
A Michael Troughton **B** Michael Craze **C** Michael Sheen

DÆMOS RISING NOVELISATION



Reeltime Pictures' original drama *Dæmos Rising* – released on DVD in 2004 as a spin-off from the 1971 *Doctor Who* story *The Dæmons* – is now available as a novelisation.

Kate Lethbridge-Stewart is summoned by her old friend Douglas Cavendish to help with voices in his head. When Kate arrives she must outwit not only the ancient race of Dæmons but also the Sodality, a human cult-like organisation from the future, intent on gaining control over time.

This special-edition book is designed to fit in with the Target *Doctor Who* novelisations. It features retro cover art by Andrew-Mark Thompson and includes an eight-page full-colour section of photographs from the making of *Dæmos Rising*.

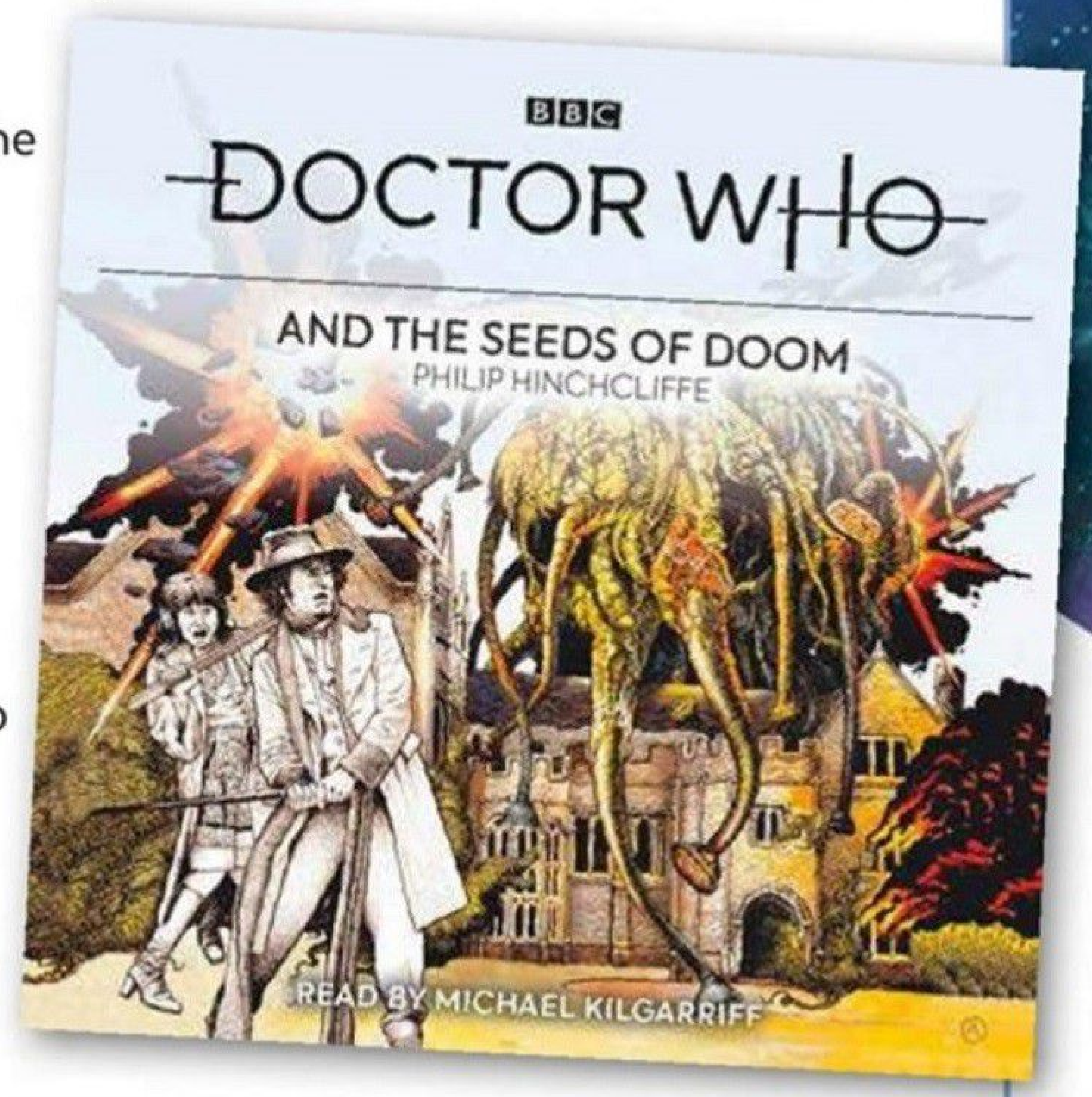
Dæmos Rising, published by Telos and written by David J Howe, is available now from *telos.co.uk* priced £12.99. We've got **FIVE** copies to give away. To have a go at winning one, answer this question correctly:

What did Olive Hawthorne describe herself as in *The Dæmons*?
A A white witch **B** A black witch **C** A sandwich

DOCTOR WHO AND THE SEEDS OF DOOM CD

In the latest release from BBC Audio, Michael Kilgarriff reads Philip Hinchcliffe's novelisation of Robert Banks Stewart's 1976 serial *The Seeds of Doom*, featuring the Fourth Doctor and Sarah Jane Smith.

In the snowy wastes of blizzard-swept Antarctica, a strange pod-like object is recovered from deep in the ice. Curiosity turns to alarm as the pod begins to grow, then to horror when suddenly it cracks open and a snaking green tendril shoots out, mercilessly seeking the nearest live victim. The Doctor is called in, but will he be in time to save Earth from the rapidly spreading tentacles of the alien Krynoid?



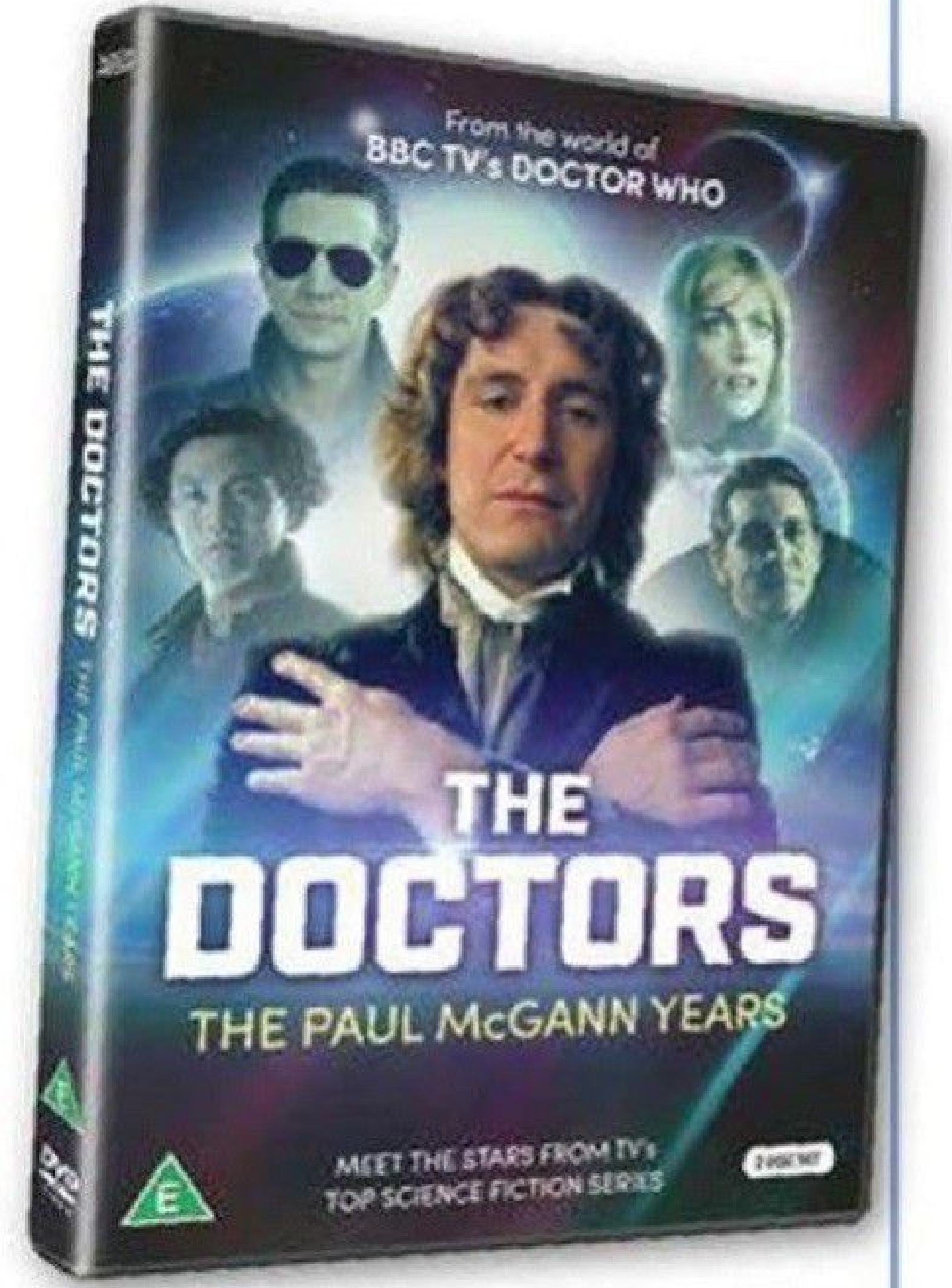
Doctor Who and the Seeds of Doom is available now, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

In the TV version of *The Seeds of Doom*, who played Harrison Chase?
A Tony Beckley **B** Tony Selby **C** Tony Blair

THE DOCTORS: THE PAUL McGANN YEARS DVD

Koch Media continues its *The Doctors* series of DVD interviews with *The Paul McGann Years*, a two-disc set exploring the era of the Eighth Doctor, which began with the *Doctor Who* TV movie in 1996.

Presented by Sophie Aldred, Robert Dick and Nicholas Briggs, the set features in-depth interviews with Paul McGann (the Eighth Doctor), Daphne Ashbrook (Grace Holloway), Yee Jee Tso (Chang Lee), Eric Roberts (the Master), Philip David Segal (producer) and Geoffrey Sax (director).


From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE PAUL McGANN YEARS
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES

The Doctors: The Paul McGann Years is available now from *timetraveltv.com* priced £10. We've got **FIVE** copies of the DVD to give away. If you'd like a chance of winning one, correctly answer the following question:

Sheridan Smith plays which Eighth Doctor companion in the Big Finish audio adventures?
A Grace Holloway **B** Charley Pollard **C** Lucie Miller

TERMS AND CONDITIONS The competitions open on Thursday 20 September 2019 and close at 23.59 on Wednesday 16 October 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA

Ravenous 4

BIG FINISH
RRP £22.99 (CD), £19.99 (download)
RELEASED August

Written by **Matt Fitton, John Dorney**

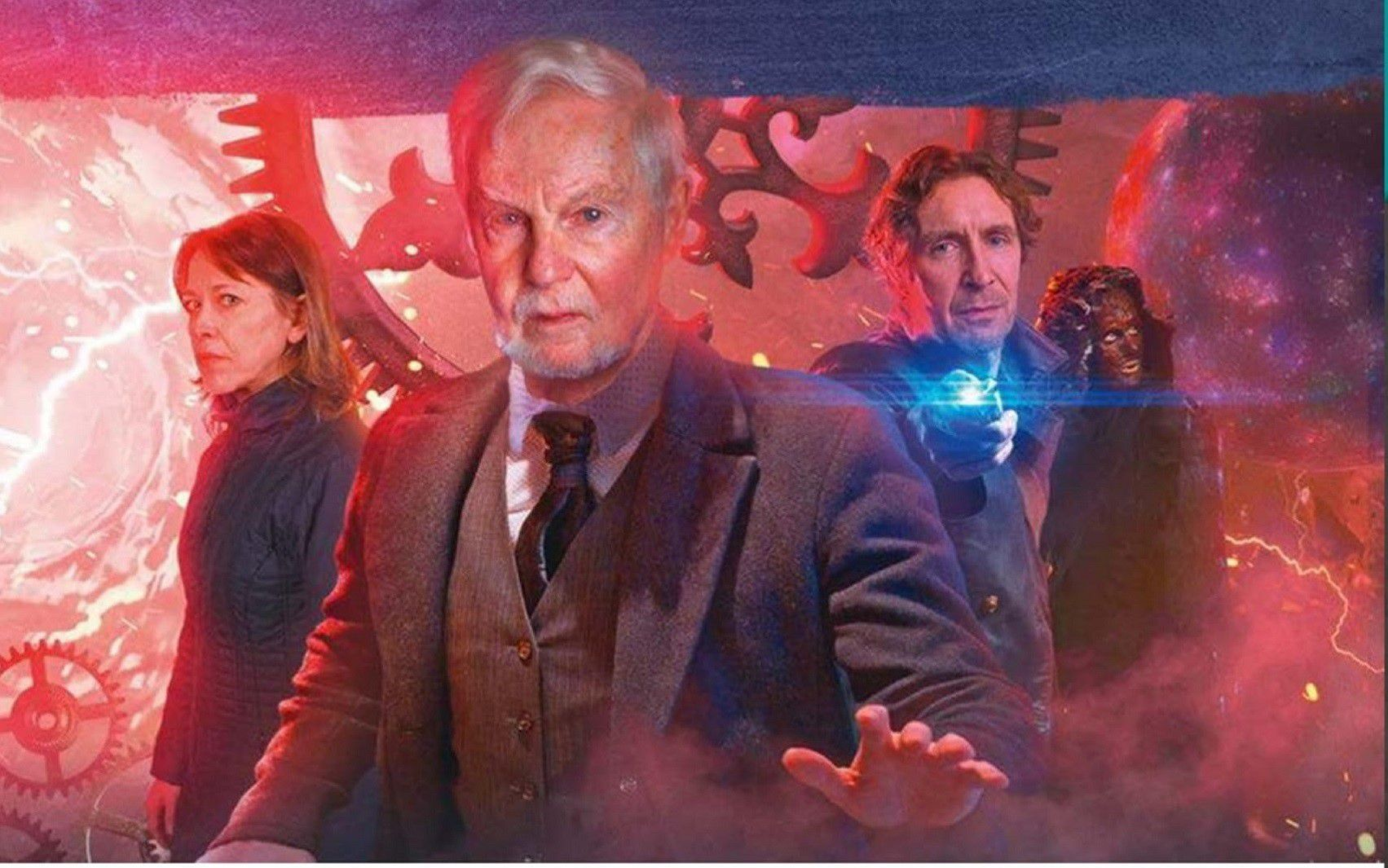
STARRING
The Doctor **Paul McGann**
Liv Chenka **Nicola Walker**
Helen Sinclair **Hattie Morahan**
The Master **Geoffrey Beevers**
Missy **Michelle Gomez**
The Master **Derek Jacobi**
The Master **Eric Roberts**
The Eleven **Mark Bonnar**

Last time we heard from the Eighth Doctor, Liv Chenka and Helen Sinclair, they seemed to have defeated the Ravenous – an ancient race of clown-like monsters who devour Time Lords.

But in the closing moments of April's *Ravenous 3*, we learned that their demise had been staged by the fourth member of the TARDIS crew: the Eleven, a psychopath feigning reform. The final volume of the *Ravenous* saga begins by exploring the uneasy relationships between him and his fellow travellers.

"The starting point for this set is: they've got the Eleven on board the TARDIS, and they think they've beaten the Ravenous, so what do they do with him now?" says writer Matt Fitton, who kicks things off with *Whisper* and *Planet of Dust*. "Liv remains the most suspicious of them all. The Doctor and Helen are a bit more open to him having actually changed and are willing to give him a chance."

The second of Matt's scripts brings back another Time Lord villain: the Master, specifically the cadaverous version played by Geoffrey Beevers. "We're meeting an older version of the decayed Master, towards the end of his life," explains Matt. "He's always lived in the Last Chance Saloon, as it were, in this body. He's always done whatever he could to keep himself alive. But here he's *really* on his last legs. This is his last gasp, his last



hope. I thought it was quite interesting to see how desperate and decrepit and tired he is, but he'll still keep searching for the thing that will renew him."

His presence helps set up the final two episodes, which form a single story. *Day of the Master* is written by John Dorney and features three more versions of its title character, played by Eric Roberts, Sir Derek Jacobi and Michelle Gomez.

"There is something so glorious about the fact that these three people are all playing variations of the same part!" says John. "It was nice to dive in with them and try to figure out what their characteristics and their different styles were. In a weird way, because they are so distinct, it wasn't that much different than writing any other collection of bad guys. They all have their own different tone and their own different energy."

"My initial idea was that the Masters would have to become part of a force that goes against the Ravenous – a sort of Suicide Squad who would join together and be this last line of defence," says producer David Richardson. "Actually, my *very* first thought was that the 'multiple incarnations' aspect would be the Eleven's previous selves. But in the end we did some of that in *Ravenous 3* and I didn't want us to repeat ourselves, so that's why we went with the Master. But John hasn't gone with the Suicide Squad idea; he's gone with something of his own, which I'm always keen for writers to do."

> "The Master pretty much *hates* every one of his other incarnations." JOHN DORNEY

"When the Doctors meet up, there is a degree to which they're quite grumpy with each other," says John. "But the Master pretty much *hates* every one of his other incarnations. Missy would presumably find the War Master too dry, and he would just find her annoying. Riffing on that hopefully gives it a lot of energy. Though I did like playing with the idea that Missy kind of fancies the Eric Roberts Master!"

John says that coming up with the storyline made him "genuinely the most stressed I've ever felt", but he couldn't be happier with the finished product.

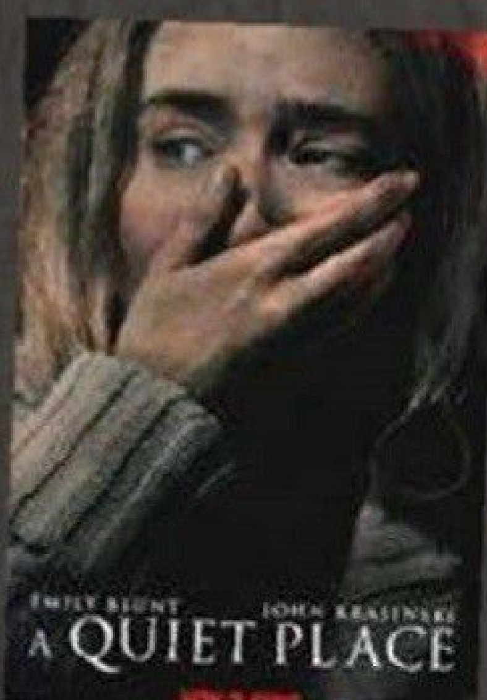
"Even when I was writing the script, I was finding myself going, 'I think this is quite good!'" he says, laughing. "The way the different arcs fed into each other felt very neat and very exciting. It covers a lot of bases, gives everyone a good chunk of story, satisfyingly resolves the Ravenous – and I think it even justifies the title. With the 2013 TV episode *The Day of the Doctor*, they were saying, 'The most important day of the Doctor's life is this specific one,' and it works out that this is pretty much that for the Master..."

Above left: Tom Webster's cover art for *Ravenous 4: Day of the Master*.

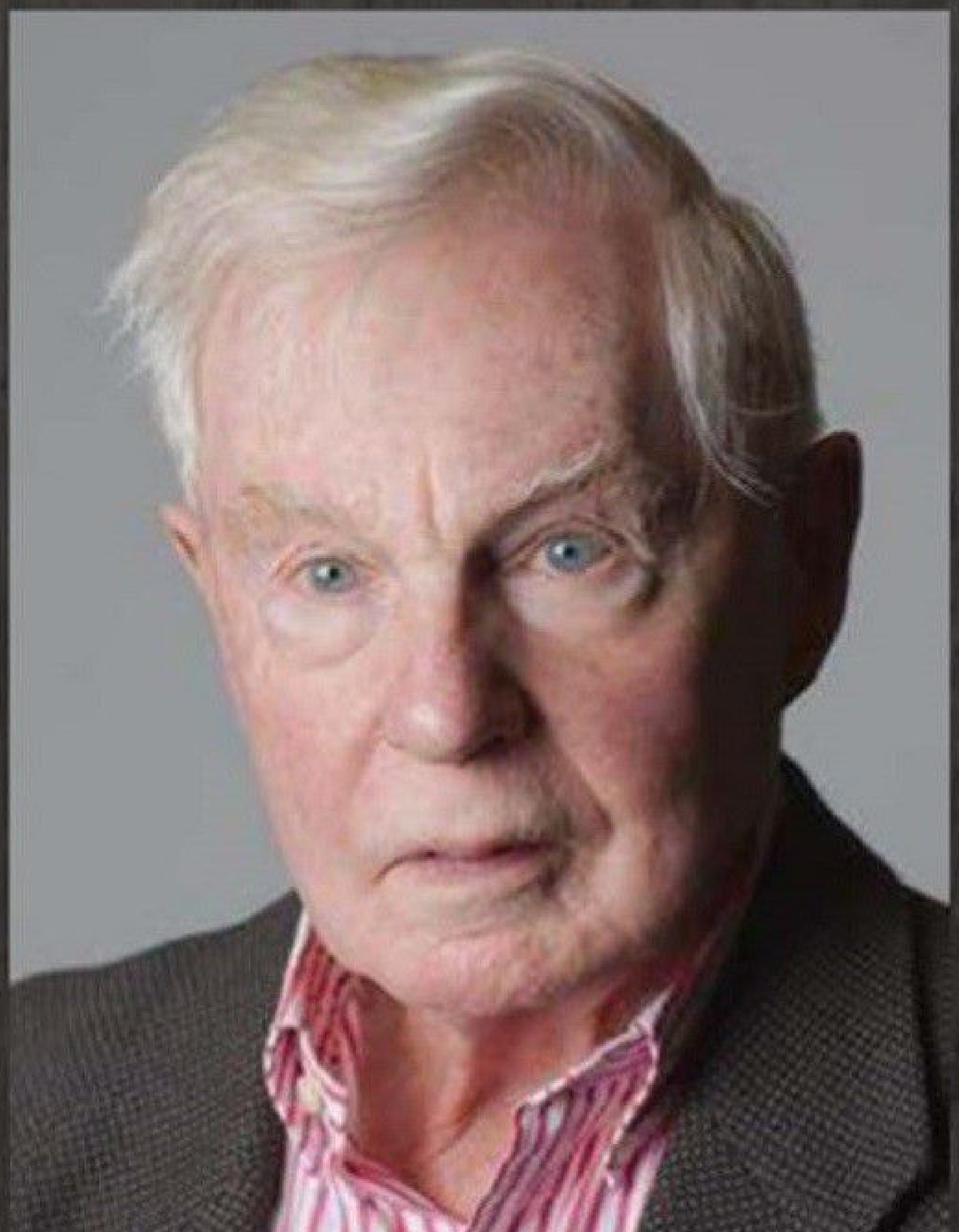
Above right: Derek Jacobi plays the War Master.

Left: The cast of *Ravenous 4* includes Mark Bonnar, Paul McGann, Hattie Morahan, Chris Jarman, Ony Uhiara, Eben Figueiredo and Geoffrey Beevers.

EXTRA BITES



▶▶ Matt Fitton's *Whisper*, which features a creature that hunts by sound, was inspired by a similar threat in a 2018 movie. "*A Quiet Place* was one of my favourite films of the last few years, and it made me think, 'How could you do something like that on audio?'" says Matt. "It just seemed like a challenge. And having lots of whispered dialogue brings you right into it, up close to the characters, which hopefully increases the tension."



▶▶ There's a heart-stopping twist halfway through John Dorney's *Day of the Master*. "It's probably the best cliffhanger I'm ever going to write," says John, "to the degree that I would encourage people to deliberately time it so they can't listen to the second episode straight away after the first. You're going to want to leave it a bit." When the *Doom Coalition* saga (2015-17) ended, one of its characters was revealed to be the Red Lady from an earlier, seemingly standalone episode. There's a similar call-back in *Ravenous 4*. "It wasn't planned as a finale thing," says John, of the returning character's original appearance. "But it did feel like something I could come back to, particularly because it had worked quite well with the Red Lady."

DOCTOR WHO
BRAND NEW ADVENTURES
THE RED LADY
FULL-CAST AUDIO DRAMA

▶▶ Not all of the current TARDIS crew will make it to the end of *Ravenous*, but those who survive will appear in another four-volume storyline, *Stranded*. There'll be an expanded cast of new and familiar recurring characters, including a new companion, and the style of storytelling will differ from both *Doom Coalition* and *Ravenous*. "I think both of them were very different beasts, but they're quite epic in scale," says David Richardson. "What I wanted to do in going beyond that was to bring it down quite a bit, just concentrate on the drama and the characters, and give our actors some incredibly intimate material to play with."

Upcoming Releases

AUDIOS

OCTOBER RELEASES

▶ *Interstitial/Feast of Fear* [Fifth Doctor] by Carl Rowens, Martyn Waites
Big Finish £14.99 (CD), £12.99 (download)

▶ *Ravenous 4* [Eighth Doctor] by Matt Fitton, John Dorney
Big Finish £22.99 (CD), £19.99 (download)

▶ *The Paternoster Gang: Heritage 2* by Dan Starkey, Guy Adams, Gemma Arrowsmith
Big Finish £24.99 (CD), £19.99 (download)

▶ *The Second Oldest Question* [Fifth Doctor] by Carrie Thompson
Big Finish £2.99 (download)

▶ *Torchwood: Smashed* by James Goss
Big Finish £9.99 (CD), £7.99 (download)

▶ *Bernice Summerfield: The Squire's Crystal* by Jacqueline Rayner
Big Finish £9.99 (download)

Thursday 3 October

▶ *The Flight of the Sun God* [Sixth Doctor] by Nev Fountain
BBC Audio £10.99 (CD), £5 (download)

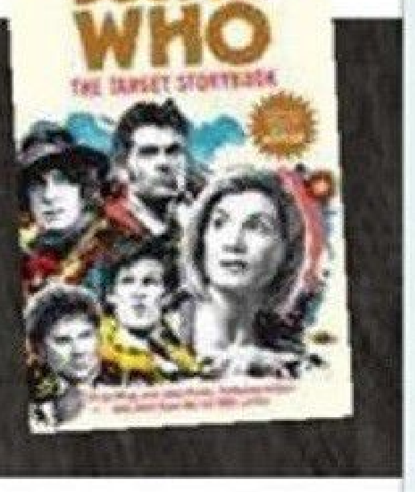
▶ *The Scent of Blood* [Eighth Doctor] by Andrew Lane
BBC Audio £10.99 (CD), £5 (download)

BLU-RAY

Monday 7 October

▶ *Doctor Who: The Collection – Season 23*
BBC Studios £56.16

BOOK



Thursday 24 October

▶ *The Target Storybook* by Terrance Dicks et al
BBC Books £16.99

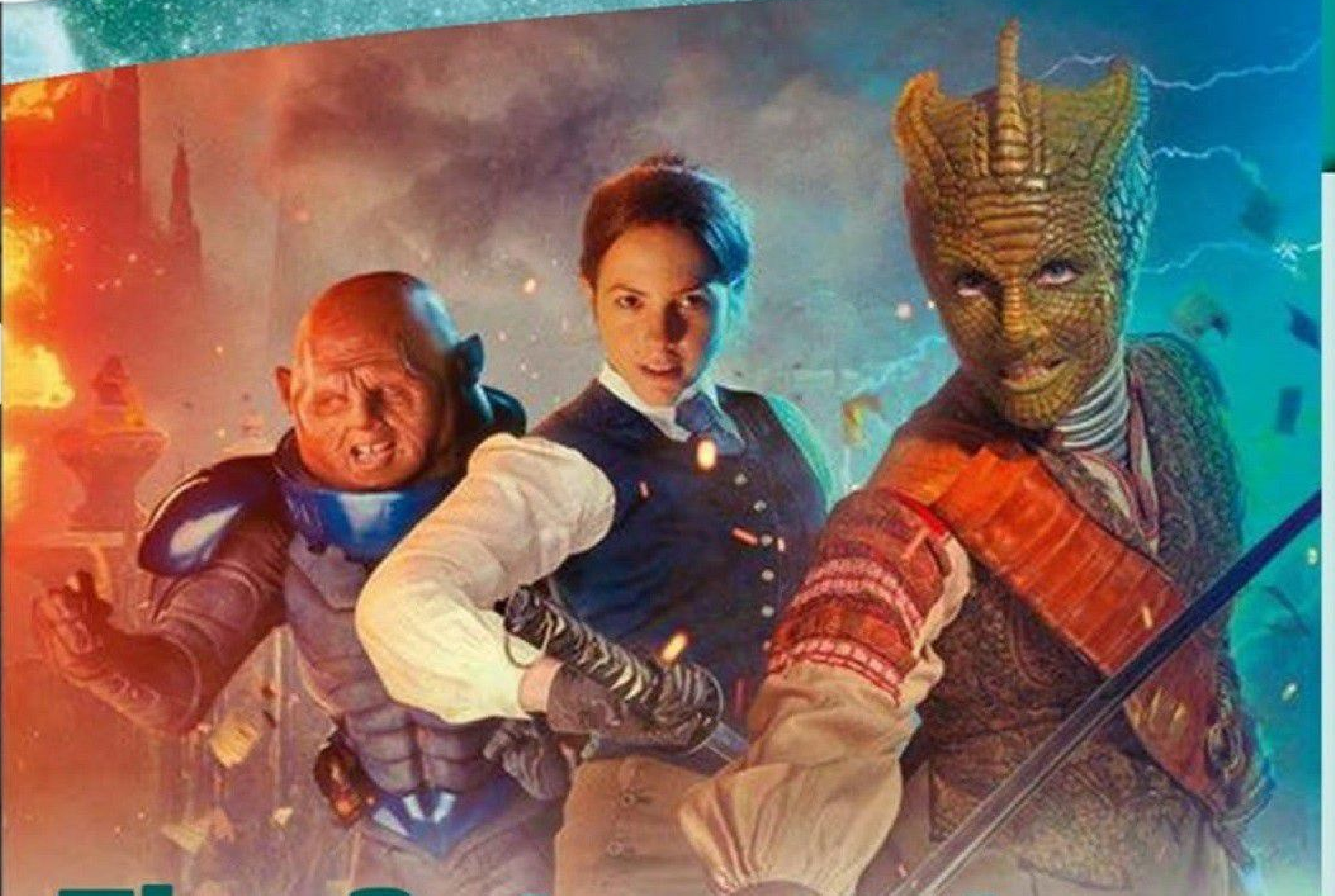
MAGAZINES

Thursday 3 October

▶ *The Doctor Who Companion: The Twelfth Doctor – Volume Two*
Panini £7.99

Thursday 17 October

DWM 544: 40th Anniversary Issue
Panini £9.99



BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED October

Written by **Dan Starkey, Guy Adams, Gemma Arrowsmith**

STARRING
Madame Vastra **Neve McIntosh**
Jenny Flint **Catrin Stewart**
Strax **Dan Starkey**
Gwendoline Platt **Sophie Cotton**
Jimmy **Daniel Easton**
Anna Campbell **Caroline Guthrie**
Elizabeth **Isabella Inchbald**
Carnacki **Joe Jameson**
Duchess Callys Flambo/Golp/Brummagem Betty **Polly Kemp**
Auditor-General Otak Lame/Reyn **Glen McCready**
Baron Gallos Flambo/Robot Crab **Hywel Morgan**
John Campbell/Dodgson **David Shaw-Parker**
Sergeant Grout **Joe Sims**

The Paternoster Gang: Heritage 2

There are certain stage directions that crop up a lot in Big Finish scripts. Actors might be asked to react to the blast of an energy weapon, struggle against imaginary restraints, or simulate exhaustion from running down miles of corridor. But *Dining with Death* is probably the only script that will ever ask its cast to portray 'MAYHEM AS THEY EVADE THE LIVING CHEESE'.

Vastra, Jenny and Strax – the Doctor's crime-fighting friends in Victorian London – are back for three more episodes of the *Heritage* series, of which *Dining with Death* is the first. It's written by Dan Starkey, who also voices Strax.

"When we were talking about the general architecture of the series, and kicking around ideas about an arc, they were very keen to have an *Upstairs, Downstairs*-type episode – a more domestic sort of thing," says Dan. "Obviously Paternoster Row is a Victorian household – or it's based on one – so I suppose the obvious thing is: how does the household run? With Jenny and Vastra, there's lots of stuff established in the TV series; we have this convenient fiction for the outside world that Jenny's her housemaid, even though their relationship is deeper than that. And obviously Strax 'holds the rank of butler'. But then you think, 'What else would happen in a Victorian house?' Strax always makes the tea, but he's rather disgruntled about that. It's about pushing it into a situation where having a well-run household is very important to the plot.

> "Strax always makes the tea, but he's rather disgruntled about that." DAN STARKEY

"So I thought something which is based around a big dinner was quite an interesting episode to have," he continues. "I found, on my late grandfather's bookshelf, this Victorian cookery book by Queen Victoria's head chef, Charles Elmé Francatelli. It's got how you cater for these huge dinners, where you've got 100 guests and ten courses. It's an astonishing logistical feat, so that's something which is quite interesting to explore. Paternoster Row is a Victorian townhouse rather than a mansion, but it's still got that kind of dynamic. So I thought, if we could have a plot where they've got a dinner – and something else is happening, much more in the science-fiction world of the other stories... If we could have those two worlds collide, then that would be quite fun."

Dan's story sees Paternoster Row play host to peace talks between two warring alien races, the fox-like Tewpaxi and the walrus-like Hagdron. "I suppose I was thinking a little bit like a Tenniel illustration from *Alice in Wonderland*," says Dan. "There's the caricature of the stern Victorian with a walrus moustache, and likewise a fox in a suit – there's something about that which is quite pleasing. Given that we're working on audio, it's a nice visual thing for the listener to have in their head. And it also gives the actor a fun thing to play – it suggests a vocal quality that you can have fun with. Those animals have connotations for us, so it's a good shorthand for how the races might interact."

There's also a trip to a haunted Scottish castle in *The Screaming Ceiling* by Guy Adams, which features William Hope Hodgson's fictional occult detective Thomas Carnacki, and a resurgent urban legend in Gemma Arrowsmith's *Spring-Heeled Jack*. "Some years after his first appearance, Spring-Heeled Jack appears to have resurfaced, and is bounding across the rooftops snatching people away – but that may not be the only threat lurking around the Thames," says script editor Matt Fitton. "We're edging towards the overall theme of *Heritage*, which will really, properly kick in with the third set. We've just got hints of ancient powers, and ancient dangers stirring..." **DWM**

Right: Dan Starkey, Neve McIntosh and Catrin Stewart.

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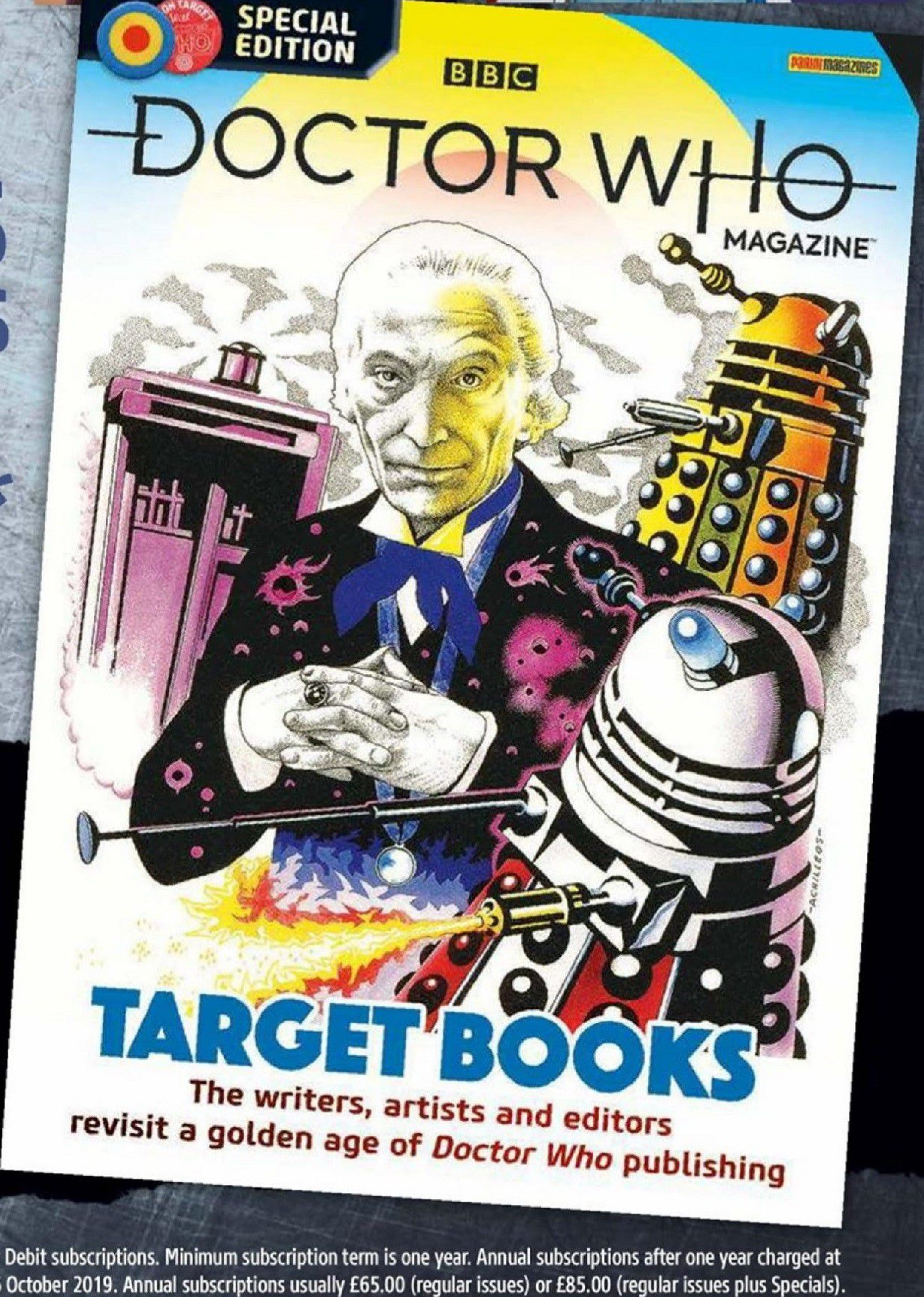
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THE Blogs of Doom

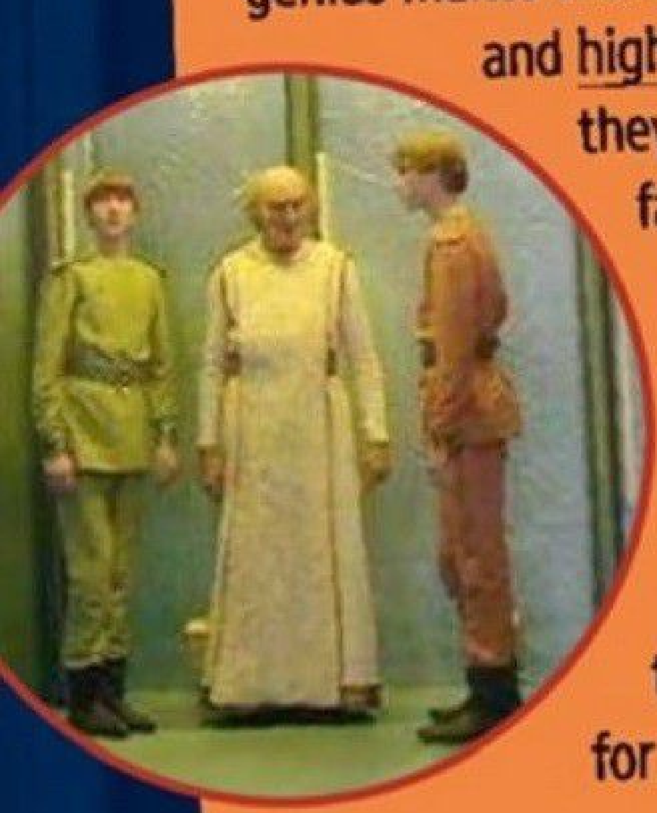
Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#25: Commander Fabian

The Twin Dilemma
(1984)

TO: MINISTER OF SPACE SECURITY
FROM: COMMANDER FABIAN
SUBJECT: SYLVEST TWINS

I write to reiterate, in the strongest possible terms, that the Sylvest twins are a security risk. Their mathematical genius makes them both highly valuable and highly dangerous. Should they be kidnapped and fall into alien hands, I fear that we face the possibility of them either being held to ransom or – even worse – having their genius exploited for nefarious purposes!



TO: MINISTER OF SPACE SECURITY
FROM: COMMANDER FABIAN
SUBJECT: THEY'VE GONE!!!
WAS RE: SYLVEST TWINS

They've just been kidnapped. Their father has found a dust-like deposit of zanium which means it's the work of extraterrestrials, just as I always feared. I don't like to say 'I told you so' but if you'd listened to me this wouldn't have happened.

According to Professor Sylvest the abduction took place in the last two hours, so they should still be within range. I have therefore ordered a first-priority full-scale search with all interplanetary pursuit crews. Lieutenant Lang will be serving as flight leader; he has recently developed a sarcastic attitude so it will do him good to get out of the office.

SPECIAL INCIDENT ROOM – AUDIO LOG #1

FABIAN: I want a thorough scan. All unidentified space vehicles must be investigated.

ELENA: Right.

FABIAN: And when I say 'thorough' I mean *thorough*, Elena. Not one of your usual sloppy, slapdash scans.

ELENA: Yes, Commander.

FABIAN: And when I say 'all' I mean all, not just some of them. Every single one. Do you understand?

ELENA: Yes, Commander.

FABIAN: And when I say 'investigated' I mean investigated properly. I don't mean you investigate them for a bit and then stop investigating because you've got bored.

ELENA: I understand, Commander.

FABIAN: Well then, what are you waiting for? Time is of the essence! Get to it!

TO: MINISTER OF SPACE SECURITY
FROM: COMMANDER FABIAN
SUBJECT: RE: *ALL* PURSUIT CREWS???
WAS RE: THEY'VE GONE!!!
WAS RE: SYLVEST TWINS

I must respectfully express my disagreement with your suggestion that using Earth's entire pursuit fleet to locate two children is 'a massive overreaction', 'a wild goose chase' and 'makes us look like we have nothing better to do'.

In fact, my decision to send out the pursuit fleet has borne fruit. Lieutenant Lang has just made visual contact with a Space Hopper Mark III freighter. He reported that it went into warp drive and I ordered him to follow it before losing radio contact.

SPECIAL INCIDENT ROOM – AUDIO LOG #2

FABIAN: Elena, find out what's happened!

ELENA: He's right, commander. It wasn't built for warp drive.

FABIAN: What wasn't?

ELENA: The freighter; it must have been modified with a warp drive, to go into warp drive –

FABIAN: Yes, I'd kind of gathered that. What about the pursuit squadron!!!

ELENA: Oh... they've all been destroyed, I think. Yes. All destroyed. Scan detects... little bits of ship floating about in space.

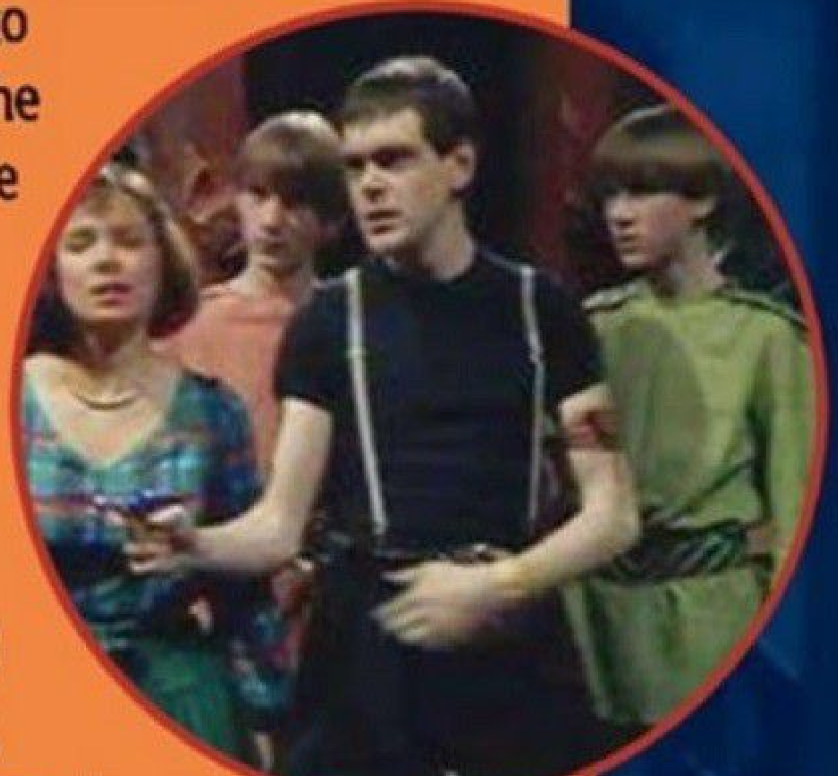
FABIAN: And you didn't think it was more important to tell me that, than to witter on about warp drives? This will all be going on your report, young lady!

TO: MINISTER OF SPACE SECURITY
FROM: COMMANDER FABIAN
SUBJECT: RE: CANCEL THE MISSION BEFORE YOU GET ANY MORE PEOPLE KILLED!
WAS RE: *ALL* PURSUIT CREWS???
WAS RE: THEY'VE GONE!!!
WAS RE: SYLVEST TWINS

I can confirm that I have relayed your direct order to abandon the rescue mission, or 'complete and utter bloodbath' as you described it.

And may my bones *rot* for obeying it!

TO: MINISTER OF SPACE SECURITY
FROM: COMMANDER FABIAN
SUBJECT: GOOD NEWS AND BAD NEWS



It is my pleasure to inform you that the Sylvest twins have been safely delivered to us. I can also report that Lieutenant Lang is alive and well, and is now, according to his most recent communication, 'King of the Planet of the Parrot People'.

Regrettably he also confirmed that the rest of his interplanetary pursuit squadron were killed in the course of their duties.

SPECIAL INCIDENT ROOM – AUDIO LOG #3

FABIAN: Special Incident Room calling Professor Sylvest.

(Music and sound of clinking glasses, laughter and party horns.)

SYLVEST: Yes, what is it?

FABIAN: I have good news for you. I – sorry, do you have company?

SYLVEST: No, the wife and I are just, um, watching television. *(Muffled:)* Shush everyone, I'm on the phone! *(Music and chatter stops.)* Yes, what is it?

FABIAN: We've found your sons, Romulus and Remus.

SYLVEST: Oh. That is... good news... No, really, it is. We thought we'd never see them again. *(Muffled:)* Sorry, everyone! Party's off!

FABIAN: So if you'd like to come and pick them up, I'm sure they'd be delighted to see you.

SYLVEST: Yes. Um... If they're safe and well, there's no actual *hurry*, is there? I mean, you can give us another couple of hours, can't you? Please?

As told to Jonathan Morris

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THE DOCTOR WHO COMPANION
The Twelfth Doctor: Volume One

Doctor Who Magazine's chronicle of the series' production continues with this special issue, written and researched by Andrew Pixley. This richly illustrated, 100-page volume is dedicated to the opening episodes of the 2014 series, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara Oswald:

- ***Deep Breath***
- ***Into the Dalek***
- ***Robot of Sherwood***
- ***Listen***

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Production
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